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ABSTRACT

This updated version of a 1977 manual provides information about the television industry, communications regulations, and citizen recourse to improper broadcasting procedures for use in training Parent Teacher Association (PTA) volunteers to work for effective change within the television industry. The first section discusses the operations of the television industry, explaining the roles of audience research companies, networks, producers, syndicators, advertisers, and local stations. The second section focuses on the Federal Communications Commission (FCC) and how parents and teachers can have a voice in FCC decisions. Topics discussed include the ascertainment process, fairness doctrine, personal attack rule, equal time rule, political editorials and endorsements, complaints, license procedures, petition to deny, and visiting the television station. Additional chapters on monitoring television and training volunteers for local action include copies of monitoring forms, suggested agendas for training sessions, sample press releases, suggested readings and film resources, a directory of citizens groups, and a simulation exercise for an ascertainment interview. A final section on the video revolution includes a directory of cable and pay TV suppliers and a critical viewing skills resource list. An appendix contains an agreement between a citizens group and a television station, and lists of broadcast legislation and television advertisers and their products. (LMM)

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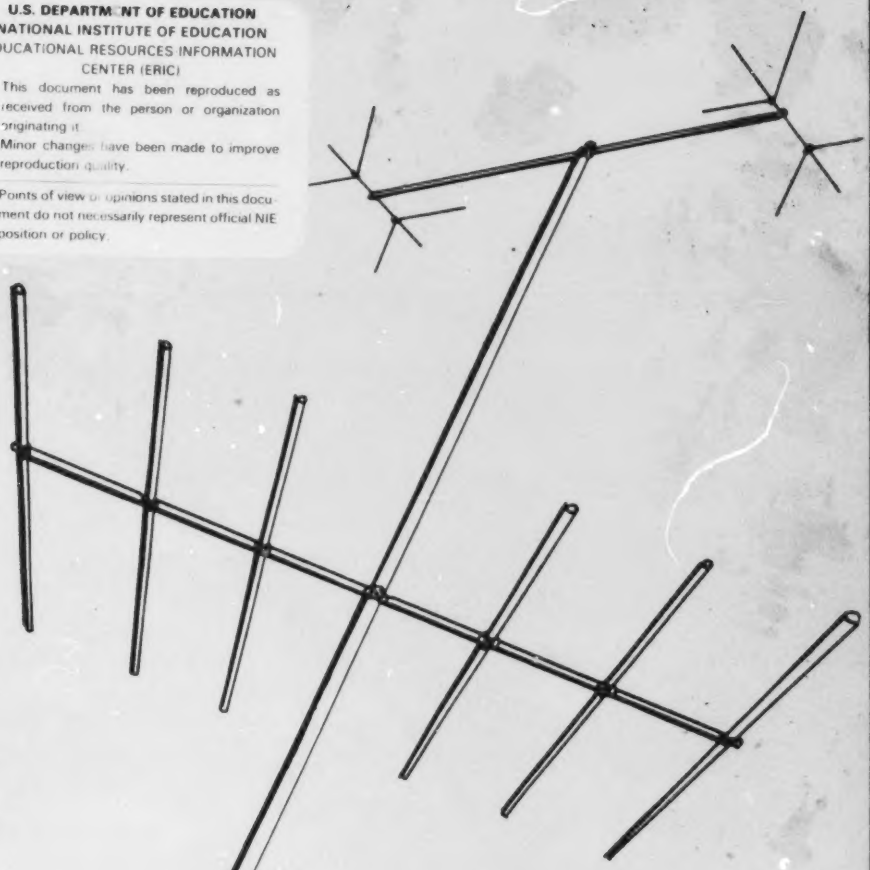

THE PTA TV TRAINER'S MANUAL

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NATIONAL PTA TV ACTION CENTER
700 N. RUSH ST., CHICAGO, ILLINOIS 60611
CALL (800) 323-5177, ILL. RESIDENTS (800) 942-4266

Prepared by
WILLIAM M. YOUNG & ASSOCIATES
OAK PARK, ILLINOIS

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The National PTA

700 North Rush Street
Chicago Illinois 60611
312 787 0977

Spring, 1981

Dear PTA Member:

With great enthusiasm, I am pleased to announce the 1981 PTA TV Trainer's Manual. Originally introduced in 1977, the manual is produced by the PTA TV Action Center to assist interested TV trainers throughout the country in their efforts to bring quality and diversity to American prime time television.

This new edition of the television manual updates the information vital for training PTA volunteers to work for effective change within the confusing maze of the television industry.

- Now more than ever is current information needed--the ever-increasing new technologies are opening the opportunities of mass communication to many more diverse, active groups and individuals aware of the awesome potential of telecommunications, and of pending legislation that will affect all communication of the future.

- The new technologies (cable, satellite, low power TV and video recording/playback) may be opening up more than golden opportunities, but also a Pandora's box--with the increasing indications of media's strong influence, innumerable questions are raised about the rights and responsibilities of those with access to such power.

PTA members must be able to understand and effectively respond to television's unsupervised influence on youth. The materials within this manual were designed for such a purpose.

It is only with effective public participation in the television process can broadcasters intelligently present programming designed to meet the 1934 Communications Act mandate: to broadcast in the public's "interest, convenience, and necessity". With this manual, PTA members can effectively participate in their responsibility to inform the broadcasters of their interests and needs.

Sincerely,

Virginia V. Sparling

Virginia V. Sparling
President

ACKNOWLEDGMENTS

THE NATIONAL PTA TV ACTION CENTER gratefully acknowledges the following organizations and publications for assistance in researching material for this manual:

Access (National Citizens Committee for Broadcasting); How to Protect Your Rights in Television and Radio, Parties in Interest (Office of Communications, United Church of Christ); The Primer on Ascertainment of Community Problems by Broadcast Applicants (Federal Communications Commission); Arbitron Company (American Research Bureau); A. C. Nielsen and Company; the Research Department, Broadcasting; Advertising Age; Broadcasting; Panorama; TV Guide; Variety; Weekly Television Digest; Broadcasting Yearbook 1980; Directory of Corporate Affiliations; The New York Times Encyclopedia of Television; Standard Directory of Advertisers; 1980 Television Factbook; Television Awareness Training (Media Action Research Center); and Channels of Communications (Media Commentary Council, Inc.).

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INTRODUCTION: You, the TV Product

Most of us feel that television's movies, comedies and other shows are the TV industry's product. As you learn about the television industry, you'll find there is a different product. It's YOU, the viewer. YOU are for sale to advertisers. Before he buys advertising time, the advertiser wants to know such things as your age, sex and income. If he feels you are likely to purchase his cereal, soap or stereo, he'll buy thirty or sixty seconds of your attention from the networks or a local broadcaster. The price of that time depends on how many of you are watching. Then the ad costs are passed on to you through increases in the cost of the cereal, soap and stereo.

Who is making money? The television industry. And what is the product? You are. You were sold by the television industry to an advertiser, who will pass the bill on to you. Ninety-eight percent of all American households have at least one television set. This clever invention of tubes and wires brings entertainment, news, music and information to most of us. More than sixty-five percent of us get all of our news information from the television.

In the past thirty years, television has grown from a special, amazing newcomer -- where family and very close friends huddled in a darkened room to watch the flickering images of wrestlers, "Uncle Milty," and Ed Sullivan's Toast of the Town. It was a treat for those few families who had television sets. Television today is a companion, a babysitter, an entertainer, a teacher -- a normal part of our lifestyle. In some homes, children come home from school and begin watching afternoon programs. With a brief interruption for dinner, the remainder of the evening is spent watching the tube. Adults are not much better. Television

is an easy way to relax after a hard day. The only effort involved is in changing channels.

THE LIVING ROOM PERSUADER

Because of its convenience and dazzle as an entertainment/ information source, television has become perhaps the most potent persuader in America. We form opinions, make judgements, and generally believe whatever comes from the magic television set. Teachers are seeing a generation of children who lack the patience and drive to see a task through to completion -- and blaming it on television's "instant gratification." If television affects us even in such basic character traits as this, we can only assume that much of the public's reaction to any issue -- public education, political beliefs, social attitudes, economic policies, violence, health care, energy problems -- is molded and shaped by television's masterful manipulations.

Advertisers are well aware of television's persuasiveness... or they would not spend hundreds of thousands of dollars for a seemingly simple 60-second message. If sixty seconds are so persuasive, imagine the impact of a half hour, or an hour. What are those lighthearted comedies that we take for granted saying to viewers? Are the issues and social values those which will be helpful if accepted by all the viewers?

WHY TV ACTION

"After parents, television has become perhaps the most potent influence on the beliefs, attitudes, values and behavior of those who are being raised in its all-pervasive glow." Child psychologist Robert M. Liebert, a professor at State University of New York, declares that TV "has changed childhood more than any other social innovation in the history of the world."

As parents and teachers, we are concerned with the quality of education for American children. Providing positive educational experiences is, at best, difficult and requires skill, imagination and hard work. But the advent of television as the national form of entertainment has made this task more difficult.

One reason for television's tremendous influence is its widespread popularity. With 98 percent of all households in the United States owning at least one TV set, it is a more common amenity than indoor plumbing; 43 percent have two or more sets. Furthermore, the television set is turned on an estimated average of 43 hours a week in most homes; 54 hours a week in homes with preschool children. "That much television barely leaves enough time to go to the bathroom", comments Marie Winn, author of The Plug-In Drug.[1]

Indeed, even before the typical American child reaches first grade, he has compiled more hours watching TV than he would need to earn a college degree. By the time he graduates from high school he will have spent at least 15,000 hours in front of the television set -- more time than he will have devoted to any other activity except sleep. Even more alarming, 15,000 hours will have exposed

[1]The Viking Press, New York, 1972.

him to a schedule that includes an estimated 18,000 murders and more than 350,000 commercial spots.[1]

In November 1976, the National PTA began a series of hearings in eight major population centers throughout the country. Members of the PTA's Television Commission heard testimony from concerned parents and educators, as well as professionals in the fields of children's physical, mental and emotional health. Testimony was overwhelming -- television is having a profound effect on the quality of life for American children. Their lives are being shaped by what they see on television.

Among major concerns aired at the hearings was the belief that television has negative effects on children's education. Examples of classroom disruption and the breakdown of discipline were frequently cited. Many felt these negative effects were directly related to children's viewing of violence in television programming. The growing number of physical attacks on classroom teachers was related by many of those testifying to television violence.

One psychologist even suggested that the television "diet" of children with learning disabilities should be monitored as carefully as their nutritional diet, adding that viewed violence may, in fact, precipitate further problems.

TURNED-OFF STUDENTS

Others expressed deep concern for the poor development of communication skills in youngsters who watch great quantities of television. These children are unaccustomed to reading or responding to abstract ideas. Passive television

[1]U.S. News & World Report, Sept. 12, 1977.

watching was of great concern to teachers, who noted an increasing need for "spectacular" signals and effects to get children's attention. Only when voices are raised or loud noises made are some children able to "tune in", they stated.

The misleading expectation fostered by television that all learning should be entertaining and fun was repeated frequently by frustrated educators. One participant stated:

> Television has a profound effect upon children. More and more students expect all learning to be fun; to be entertaining. Asking students to think deeply about the written word seems an imposition. . .
>
> Mr. Robert Salley, Representative, California Federation of Teachers (For Raoul Teilhet)

Dorothy Cohen, child development expert at New York City's Bank Street College of Education, agrees in an article in Newsweek (2/21/77, "TV Stifles Creative Imagination"). Teachers are encountering children who cannot understand even a simple story without visual illustrations, she says, because "TV has taken away the child's ability to form pictures in his mind".

This same article cited a study at University of Southern California in which a research team exposed 250 mentally gifted elementary students to three weeks of intensive television viewing. Tests conducted before and after the experiment found a marked drop in all forms of creative abilities except verbal skills.

In The Informed Heart, Bruno Bettelheim states, "Children who are taught, or conditioned, to listen passively most of the day to the warm verbal communications coming from the TV screen, to the deep emotional appeal of the so-called TV personality, are often unable to respond to real persons

because they arouse so much less feeling than the skilled actor. Worse, they lose the ability to learn from reality because life experiences are much more complicated than the ones they see on the screen."

It is becoming more and more evident that television is influencing every aspect of the growth and development of our children. At a seminar on television and learning sponsored by the Library of Congress and the U.S. Office of Education in 1978, Ernest L. Boyer, Commissioner of Education, set forth this challenge to educators:

> "Today, the traditional teacher is not the only source of knowledge. The school has become almost incidental to some students. The classroom has less impact and receives less respect. To put it bluntly, a new electronic 'classroom' has emerged...Surely, our job as communicators as well as educators is to recognize the world has changed, to rejoice in the marvel of expanding knowledge, and to find ways to relate the classroom more closely to the networks of information beyond the classroom."

Most formal research and study of the impact of television on viewers deals with the effects of violent programming on children. These studies indicate a positive link between children's viewing of violence and their increased aggressive behavior.

If television viewing can so profoundly affect children in such an overt personality trait as aggressiveness, we must assume that its effects reach other more subtle areas of a child's development and behavioral patterns.

The studies listed below are a sampling of the research projects supporting the thesis that television viewing, and the content of that programming, affects the behavior of the viewer.

TELEVISION RESEARCH STUDIES

THE EFFECTS ON BOYS OF LONG-TERM EXPOSURE TO TELEVISION VIOLENCE - February, 1979 - William A. Belson, North East London Polytechnic

> ...Long term exposure to television violence reduces the conditioning or training that parents and other socializing agencies have imposed upon the boys, so that the point is eventually reached where they let go with whatever violence they have in them. It is as if the barriers were down.

TELEVISION VIOLENCE AND THE ADOLESCENT BOY - September, 1977 - William A. Belson - (Study funded by CBS)

> ...Television can increase quite appreciably the level of boys' involvement in violent behavior without change in their conscious attitudes towards violence.

THE PORTRAYAL OF ILLEGAL, SEXUAL AND VIOLENT BEHAVIORS IN PRIME TIME TELEVISION PROGRAMMING - August, 1977 - John D. Abel, Michigan State University; Brian F. Fontes, University of Massachusetts

> Television is a key agent in the process of socialization. There has never been another medium with such multi-sensory impact and with such wide-spread distribution as broadcast television.

THE EISENHOWER REPORT - 1969 - Report by the National Commission on Causes and Prevention of Violence - Dr. Milton Eisenhower, Chairman

> "We do not suggest that television is a principal cause of violence in society. We do suggest that it is a contributing factor...It is reasonable to conclude that a constant diet of violent behavior on television has an adverse effect on human character and attitudes. Violence on television encourages violent forms of behavior, and fosters moral and social values about violence in daily life which are unacceptable in a civilized society."

PARENTAL MEDIATION OF CHILDREN'S SOCIAL BEHAVIOR - LEARNING FROM TELEVISION - August 1977 - Charles K. Atkin, Bradley S. Greenberg - Michigan State University, Department of Communication (Project Castle)

> The relationships between TV content exposure and corresponding behavior patterns are consistently positive...findings indicate that "social learning" principles apply to learning of verbal aggression and pro-social behaviors as well as physical aggression...

Although most of this research is directed at the effects of violent programming on children, two researchers from UCLA, Roderic Gorney and David Loye, have studied adult males who were assigned various types of TV viewing. Some watched "helpful" programs such as THE WALTONS, some "hurtful" programs such as HAWAII 5-0, and others a mixture of both kinds of programs. Their wives observed their behavior and noted instances of helpful or hurtful behavior (helping with the dishes was considered helpful, loss of temper was hurtful). Findings: Violence viewers "maintained their aggressive mood...and showed a high level of hurtful behavior." Seven-nights-a-week violence viewers "exhibited hurtful behavior significantly more often than those who watched only a night or two of it". Men in the helpful viewing group showed the least hurtful behavior.

THE TELEVISION TEACHER

The persuasive power of television is well documented. Advertisers would not spend billions of dollars to produce and air ads without complete confidence that the public will be persuaded to spend even more billions to buy their products. And this tremendous influence is exerted through 30 and 60 second messages! The thought of the messages, attitudes and impressions which can be conveyed in an hour-long program is mind-boggling!

We have seen how the content of "entertainment" programming can steer viewer attitudes. How violent program content increases hostile and aggressive behavior -- not only in children, but in adult males. We have seen how entertainment programs with rational and humane messages can increase warm attitudes of sharing and caring.

THE OPINION MAKER

But television's ability to influence the behavior of viewers is not the only issue of concern to parents and

teachers. The American public is increasingly forming opinions based on "facts" they see presented on television news and documentary programs. TV has become the most creditable news source to most adults, who frequently view their news anchorperson as the final authority on any situation.

From 1954 through 1974, Roper Research Associates performed surveys to determine the credibility of television, newspapers, radio and magazine reports. The results of the study are listed below:

"If you got conflicting or different reports of the same news story from radio, television, the magazines and the newspapers, which of the four versions would you be most inclined to believe -- the one on radio or television or magazines or newspapers?"

	1954	1961	1964	1968	1972	1974
TV	29	39	41	44	48	51%
Newspaper	32	24	23	21	21	20%
Radio	12	12	8	8	8	8%
Magazine	10	10	10	11	10	8%
Don't Know	17	17	18	16	13	13%

Television's constant climb in the twenty-year period, accompanied by the drop in the number of those believing newspapers to be the most accurate source of news, is indicative of the growing power of television to persuade the public and create opinions for viewers.

"ON-THE-SPOT" PROPAGANDA

News and documentaries on television are slanted by the editorial view of the station. Yet Americans rank their television newscasters as among the most creditable individuals in the nation. They remain blissfully unaware that they only see the "news" which the stations choose to cover. They don't know that "on-the-spot" reporting

may be propaganda to steer their attitudes -- through selection of persons interviewed, choice of camera angles, visual and auditory inserts and deletions by a tape editor.

The American public sees news reports of teachers' strikes, school yard violence and vandalism, loud busing arguments, increasing drop-out rates, declining reading scores, pregnant, abused and drugged children -- but seldom, if ever, is anyone who is trained in education asked to interpret or comment on the story. Successes within our schools are almost never illustrated in a news program -- only the failures or trouble spots merit coverage.

LEMMINGS TO THE SEA

Such negative emphasis on public education has a snowball effect. When people hear only bad things about their community's educational system, they form negative opinions of the system. Most people are social creatures. They like to dress the way their friends and neighbors dress, own what their friends and neighbors own, and complain about the same issues as their friends and associates. They want to be a part of the group. Unless they actively identify with a different point of view, they can readily be persuaded to join a majority -- simply by being convinced that a majority exists.

Television polls tell us that there is a majority...who do believe the energy crisis is not real; who feel that children are not learning in the public schools; who would not vote for a particular candidate. These opinion polls become self-fulfilling when viewers see what the "majority" thinks.

But who checks to see if the sample is appropriate? Who even checks to see if the reported results are accurate?

And how many Americans are forming their issue positions and casting their votes based on these unchecked polls of the television industry's paid staff?

Is the image of public education getting a fair shake from television -- in news, documentaries, ads, or even in entertainment programming? If not, why is such a distorted image presented? It's a case of the squeaky wheel getting the grease. The media will perform at the level that the most vocal groups demand. It is time for parents and teachers to become vocal about their representation -- to understand and actively participate in analyzing their media messages and images. It is time to speak out for equality.

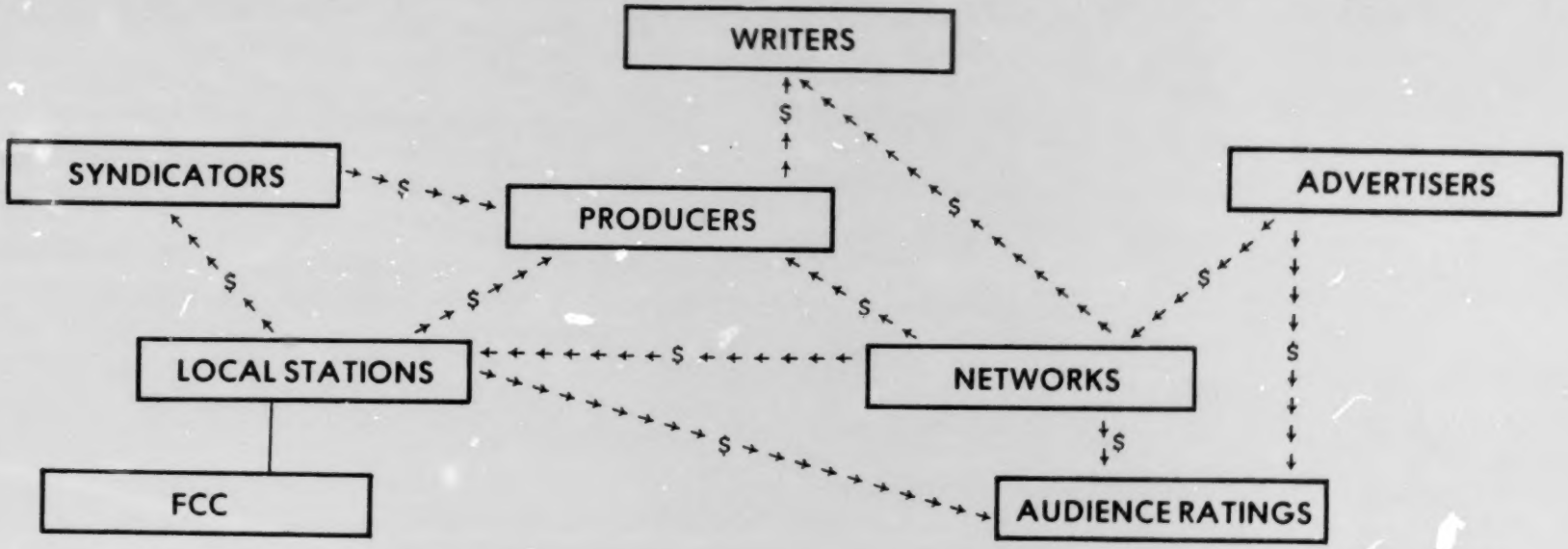
In order to encourage active and involved television viewing, we must convey the importance of understanding and participating in the process of evaluating TV's messages. This manual is designed to teach you about the television industry, communications regulations, and citizen recourse to improper broadcasting procedures.

We will teach you, but it is up to you to teach others. We will provide the resources, but you must set up workshops and training sessions to teach other parents and teachers how to understand the television industry and to take effective action to improve the quality, diversity and fairness of the television product.

THE TV MAZE

It is necessary to understand the operation of each piece of the television industry, and the public's rights and responsibilities in plugging into this mechanism in order to deal effectively with the factors of television programming which contribute to or detract from the concerns and images of public education. The chart on the following page shows the major components of the television industry and their interrelationships.

The chart illustrates "pressure points" -- areas where the public can express feelings to bring about change. Local broadcasters, advertisers, and the Federal Communications Commission are the three direct targets for putting your viewpoint across. Producers and syndicators, while they do not need to respond directly to public pressure, can sell only what the networks and local station will purchase. The networks are a powerful "indirect" pressure point, because they depend on good local station relations and sales to advertisers. The audience rating companies merely record percentage of viewers for a particular program for the network and local broadcaster to use in decision making. The following material will develop each of these components and give you an understanding of how the television industry operates.



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WRITERS submit and sell script ideas to producers or networks.

SYNDICATORS distribute and sell films, programs and off-network series to local stations.

PRODUCERS produce and sell programs to networks or local stations through syndicators.

ADVERTISERS purchase advertising time from networks and local stations.

LOCAL STATIONS carry network programs and advertising; sell local advertising spots; produce local programs; carry syndicated programs.

NETWORKS sell advertising time; produce and distribute programs to local stations; purchase programs from producers. Pay local stations to carry network programmin

FCC licenses local stations to meet the public interest convenience and necessity; reviews each station's license renewal application every three years.

AUDIENCE RATINGS analyze program popularity and characteristics of audience for sale to networks, local stations and advertisers.

THE TV INDUSTRY . . . AND→→$→→WHERE THE MONEY GOES

AUDIENCE RESEARCH COMPANIES

Audience Research Companies provide information to the television networks, the local stations, and the advertisers on program popularity. This information includes the size of the audience and the characteristics of the audience (age, sex, role in household). Based on this information--

- Networks determine:

  (a) whether a program or series should continue to be broadcast;

  (b) the price schedule for advertisers wishing to purchase time on that program.

- Advertisers determine:

  (a) which network programs have the largest audience for their products;

  (b) which local programs have the largest audience for their products.

  (Audiences are specially characterized, i.e., young homemakers, sports enthusiasts, children, and teens. Thus, though the overall rating of a program may not be "high," its audience may be a target audience for a particular product.)

- Local stations determine:

  (a) whether the format of a locally produced or syndicated program is effective in capturing a large audience;

  (b) the price schedule for local advertisers wishing to purchase time on a local program.

AUDIENCE RESEARCH COMPANIES AND THEIR SERVICES

Television Factbook 1980 lists nine audience measurement companies. The most frequently used by the television industry are Nielsen and Arbitron.

I. A.C. Nielsen and Company, Nielsen Plaza, Northbrook, IL 60062, (312) 498-6300

The Nielsen Company, founded in 1923, is engaged in many types of market research activities; the best known to the general public is its media service. In addition to the two major media services listed below, Nielsen also offers other media reports.

A. The Nielsen Television Index (NTI)

The NTI is a national measurement of network programming, only. Information for NTI is gathered from two sources:

1) Storage Instantaneous Audimeter (SIA)

A Nielsen measurement device, the SIA is placed in the basement or closet of a random* sample of 1200 homes selected from census tracts. The SIA measures all set usage within the household. It records exactly when each TV set is turned on, how long it stays on the channel tuned, and all channel switchings. At least twice a day, a Nielsen computer retrieves the recorded information from each SIA. The SIA sample tells whether or not a household is viewing television and what it is viewing. The SIA data

*Every member of the population being surveyed has an equal chance of being selected for inclusion in the sample.

forms the basis for the Nielsen Daily Rating which is available two days after broadcast. Daily "overnight" ratings are available only for the four major markets -- New York, Los Angeles, Chicago and San Francisco. "Overnight" ratings for Detroit and Philadelphia are expected to be added some time in 1981.

2) Audilog

To find out who is viewing, Nielsen places diaries in another random sample of homes during 34 weeks of each year. This sample is selected on the same basis as the SIA. The SIA data and the diary information are consolidated to form the NTI "Pocket Piece."

NTI "Pocket Pieces" include the following information:

- Number of households using TV (HUT)
- Share of available audience reached by program
- Percentage of stations carrying the program
- Average audience rating -- percentage of U.S. TV households tuned to each network program
- Total audience rating -- number of households tuned for six minutes or more
- Person rating (PUT) (audience estimates by sex, age, family role)

NTI "Pocket Pieces" include audience analysis on a daily, evening only, weekly, regional, and monthly basis.

B. The Nielsen Station Index (NSI)

The NSI provides local audience estimates for individual markets or individual stations. A random sample of house-

holds with telephones in each of approximately 220 TV markets is selected and asked to keep a diary of television viewing. Data is also secured through telephone contacts. (In Los Angeles, Chicago, New York and San Francisco only, the SIA is used in combination with the diary.) The data is collected and reported in Viewers in Profile which includes:

(a) ratings for household
(b) total persons
(c) total adults
(d) total women (by seven age groups)
(e) total men (by five age groups)
(f) children (ages 2-11)
(g) children (ages 6-11)
(h) teens (12-17 years of age)
(i) total housewives
(j) total working women

Nielsen recently began a cable TV rating service. For its cable reports, Nielsen uses diary information from Designated Market Areas. Cable viewing data is recorded for the month of July as well as the three "sweeps" periods in November, February and May.

II. Arbitron Company, (American Research Bureau) 1350 Avenue of the Americas, New York, NY 10019, (212) 262-2600.

Arbitron uses one-week family viewing diaries in either English or Spanish to gather information for its Television Market Reports. Fifty-two weeks a year, in Los Angeles, Chicago and New York a computerized meter provides a minute-by-minute surveillance similar to Nielsen's SIA. Some stations and advertising agencies prefer Arbitron's local audience measurement and Areas of Dominant Influence (ADI) demographics, which include group quarters, such as college dorms and military barracks. However, the Broadcast Rating Council has recently announced that it will allow Arbitron to

continue group quarters in its demographics only until October 1981, while waiting for a study to reveal if viewing patterns of such residents differ from those of household viewers. The Council feels that if a difference exists, group-quarter residents should be included in samples or excluded from rating projections. (Television Digest, Vol. 20, No. 6)

Arbitron sample households are selected by computer from Metromail lists. The Arbitron procedure:

(1) Arbitron sends a letter to selected households, informing them of their selection by computer, and stating that an interviewer will call to ask their cooperation in the survey.

(2) An Arbitron interviewer calls and asks for cooperation. (Eighty-five percent of the sample agrees to cooperate; however, only about 50 percent of the diaries are accurate enough to be usable.)

(3) The diary is mailed from Arbitron computer headquarters in Beltsville, Maryland. If a household has more than one television set, additional diaries are mailed for each set.

(4) An Arbitron interviewer calls the household the day before the survey is to begin and answers any questions.

(5) The interviewer makes a final call the last day of the survey and reminds the household to mail the diary back to Arbitron.

The diaries are then edited and tabulated. Arbitron issues:

- The Arbitron TV Market Report
  estimates audience among households and sex/age categories by time period, station and program; 4-8 reports a year for 212 markets.

- The Arbitron Day-Part Summary
  estimates average weekly volume of market-by-market audience by station within 18 day-parts; 4 super-sweep reports a year (November, February, May and July) cover top 75 markets.

- The Arbitron TV Markets and Ranking Guide
  gives an annual report of TV market ranking by size, audience, station revenue and consumer expenditures.

Arbitron measures cable viewing but does not issue a formal report; data is used for specialized studies.

III. Others

Communications Marketing, Inc., 2326 Tampa Avenue, El Cajon, CA 92020, (714) 461-7891.

Panel studies, audience measurement and market research for MDS, STV, cable and pay TV systems/new markets; FCC significantly viewed stations studies; new franchise, new market and diary studies for cable and programming suppliers.

Media Statistics, Inc., 8120 Fenton Street, Silver Spring, MD 20910, (301) 585-5105.

Ascertainment studies; TV news research; radio audience measurement.

Trendex, Inc., 800 Third Avenue, New York, NY 10022, (212) 223-1010.

Audience rating service only on a per-client basis.

VideoProbeIndex Inc., Box 600, Bayside, NY 11361, (212) 225-1435.

Audience measurement and market research for cable TV, pay TV and FCC significantly viewed station studies; consultant to attorneys dealing with the FCC.

Some of the questions which might be raised about audience researchers are:

1) Are the present methods reflective of the total population?
   a. Metromail lists are frequently used for random samples of households for surveys. Metromail lists do not include households having unlisted telephone numbers or households without telephones.
   b. Most audience researchers monitor programming viewed in traditional homes. Persons viewing from work sites, hotels, hospitals, colleges, military bases and other institutional group settings are not counted except by Arbitron.
   c. Some household demographics change while the meter is in operation, e.g., a family separates, but the meter continues to record the full family as viewers.

2) If a household is asked to maintain a diary of television viewing for a week, is more attention focused on television that week? Do viewers record accurately or change their viewing patterns for the survey?

3) The Nielsen SIA and Arbitron Meter both record only when a set is turned on -- it does not record whether or not anyone is viewing television. How accurate then are their "daily ratings" in terms of persons viewing television?

THE ROLE OF THE NETWORKS

Although the local stations have control over their programming and bear full responsibility for what they air, most programming viewed by the public originates from the three major networks. Any attempt to improve television programming must be founded on a clear understanding of these networks.

The networks serve three functions:

A. Program Production

In January 1977, FCC Commissioner Wiley worried that network domination of the TV program production industry was eliminating the small independent program producer. Independent producers will be leading the major production companies, (e.g. Universal, 20th Century Fox and Paramount) in total number of shows, however, the majority of independently produced programs will be offered by two giants -- Lorimar and the Aaron Spelling companies. The small independent producer is, therefore, still under-represented.

Under anti-trust pressure from the Justice Department, the networks have made a ten-year agreement to limit their own programming production to two and one-half daytime and eleven hours of fringe time. ABC, which was the last to settle with the Justice Department, won the right, after five years, to escalate the amount of prime time material to a maximum of five hours per week in the ninth and tenth years. Presumably CBS and ABC will reopen their negotiations to include this provision too.

Whether programming is produced by networks or the major independents, it is, according to independent producer Grant Tinker, "...the copy-cat era. It's whatever is working.... As we speak, (it is the) prime time soap opera....and whatever they call those actuality things."

B. Program Distribution

The networks distribute programs directly to their affiliates for showing in the affiliate's community over the affiliate's equipment. A Group W petition to the FCC in

late 1976 complained that local affiliates had too little opportunity to preview network programs, and not enough advance time to arrange alternative programs if an affiliate felt the network programming failed to serve its community's interest. Recently, the FCC conceded that it has the authority to regulate networks further but declined to do so, stating that the network/affiliate relationship is "clearly an efficient method of economic organization."

C. Broker for Local Stations in the Sale of Advertising

Networks arrange for the sale of commercial time to the advertisers. For the 1980-81 season, Dallas hiked its rates 100 percent from last year -- to $145,000 for a 30-second commercial. This figure is outstripped only by 60 Minutes and M*A*S*H which each get $150,000 per 30-second ad. On the "Who Shot J.R.?" episode of Dallas, a single 30-second spot sold for $250,000.

The networks attempt to develop prime-time program schedules to capture a viewing audience for the entire three hours. Thus, a weak program in the ratings will be replaced, even if it does have a faithful following, for fear that viewers will switch to another channel and not switch back for the remaining network programs.

The network sells advertising time for "in-show" minutes. The cost per minute is based on the number of persons viewing as determined by the rating services.

Television grossed $9.7 billion in advertising revenues in 1979, 13 percent more than 1978. More than half of the industry total was sold by networks. In the first quarter of 1980, the average cost of one minute of commercial time for prime time was $114,064.

The high cost of network TV ads and little time availability is increasingly leading advertising executives to look elsewhere for media exposure. "Elsewhere" may increase ad placement directly

with selected local stations -- a "spot ad" campaign. ("Spot" TV advertising spending rose to almost $2.9 billion in 1979 -- a record high.)

"Elsewhere" may also be advertising on some cable services, or switching to sponsorship of Public Television programming. (For years Hallmark has been the sole sponsor of the Hall of Fame. The company, citing increased costs of network advertising, recently announced that next year Hall of Fame would be seen on PBS.)

"Elsewhere" may also bring a fourth network into existence in the coming years. "Ad hoc" fourth networks have already experienced some success. An example is Operation Prime Time (OPT) formed by MCA-Universal. OPT has recently introduced its first weekly series (Solid Gold) on a coalition of 144 stations. Some of the stations are independent, but others are affiliates of the three major networks who are temporarily dropping their network "feed" in favor of the OPT series. Past OPT successes were primarily filmed novels (e.g. The Bastard which aired on 90 stations).

THE NETWORKS

American Broadcasting Companies, Inc.
1330 Avenue of the Americas
New York, NY 10019
(212) 887-7777

ABC Publishing:

ABC Farm Progress Publications
ABC Leisure Magazines, Inc.
Chilton Co.
Hitchcock Publishing
Los Angeles Magazine, Inc.
The Miller Publishing Co.
NILS Publishing Co.
Prairie Farmer Publishing Co.
R. L. White Co., Inc.
Word, Inc.
ABC Leisure Attractions
ABC Video Enterprises
Travel Network Corp.

American Broadcasting Co.:

ABC News

ABC Radio

KABC	KXYZ
KAUM-FM	WMAL
KGO	WPLJ-FM
KLOS-FM	KSFX-FM
WABC	WRIF-FM
WXYZ	WDAI-FM
WLS	WRQX-FM

ABC Entertainment

ABC Sports

ABC Pictures International

ABC Television Network
Owned and Operated TV Stations:

WABC-TV New York	WLS-TV Chicago
KABC-TV Los Angeles	KGO-TV San Francisco
WXYZ-TV Detroit	

1980 Television Station Affiliates:203

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CBS, Inc.
51 West 52nd Street
New York, NY 10019
(212) 975-4321

CBS/Broadcast Group Divisions:

CBS Television Network
CBS Entertainment
CBS News
CBS Television Stations
CBS Radio
Owned AM-FM radio stations:

WCBS	KCBS
KMOX	KNX
WBBM	WEEI
WCAU	

CBS/Records Group Divisions:

CBS Records
CBS Records International

CBS/Columbia Group Divisions:

Columbia House
CBS Musical Instruments
CBS Specialty Stores
CBS Toys

CBS/Publishing Group Divisions:

CBS Educational & Professional Publishing

Owned and Operated Television Stations:

WCBS-TV New York	KNXT-TV Los Angeles
WBBM-TV Chicago	WCAU-TV Philadelphia
KMOX-TV St. Louis	

1980 Television Station Affiliates: 198

National Broadcasting Company
(A Subsidiary of RCA Corporation)
30 Rockefeller Plaza
New York, NY 10020
(212) 664-4444

Other RCA Subsidiaries:

Banquet Foods Corp.
Coronet Industries, Inc.
The Hertz Corp.
Random House, Inc.
RCA American Communications, Inc.
RCA Alaska Communications, Inc.
RCA Distributing Corp.
RCA Global Communications, Inc.
RCA International Development Corp.
RCA Sales Corp.

Foreign Subsidiaries:

Oriel Foods Ltd., United Kingdom
RCA Ltd. (U.K.)

NBC Radio Group:

WNBC
KNBC
WRC
WKYS
KNBR
WYNY-FM
WMAQ
WKQX-FM
KYUU-FM

NBC Entertainment Division

NBC Television Network

Owned and Operated Television Stations:

WNBC-TV New York
WMAQ-TV Chicago
KNBC-TV Los Angeles
WRC-TV Washington, DC
WKYC-TV Cleveland

1980 Television Station Affiliates: 212

Sources: Broadcasting Yearbook 1980; Directory of Corporate Affiliations 1980; TV Factbook 1980

NETWORK OFFICIALS

- AMERICAN BROADCASTING COMPANIES, INC.

Leonard H. Goldenson, Chrm. of the Board & Chief Exec. Officer
Elton H. Rule, President and Chief Operating Officer

ABC TELEVISION

Frederick S. Pierce, President

ABC TELEVISION NETWORK

James E. Duffy, President

ABC ENTERTAINMENT

Anthony D. Thomopoulos, President

ABC NEWS & SPORTS

Roone Arledge, President
Pamela Hill, V.P. & Exec. Producer, Documentaries

BROADCAST STANDARDS

Alfred R. Schneider, Vice President, ABC, Inc.

- COLUMBIA BROADCASTING SYSTEM, INC.

William S. Paley, Chairman of the Board
Thomas Wyman, President and Chief Executive Officer

CBS BROADCAST GROUP

Gene F. Jankowski, President
Gene P. Mater, V.P. & Assistant to President
Donn O'Brien, V.P. Program Practices

CBS TV NETWORK DIVISION

James H. Rosenfield, President

CBS ENTERTAINMENT DIVISION

Bud Grant, President
Barrie Richardson, V.P. Press Information

CBS NEWS DIVISION

William A. Leonard, President
Robert Chandler, V.P. & Dir. Public Affairs Broadcasts
Geraldine Sharpe-Newton, Director, Information Services

- NATIONAL BROADCASTING CO. (A subsidiary of RCA CORPORATION)

**Edgar H. Griffiths, President and Chief Executive Officer (RCA)

NBC, INC.

*(Presently vacant) Chairman of the Board
Richard Salant, Vice Chairman of the Board
Fred Silverman, President and Chief Executive Officer

NBC TELEVISION STATIONS

Irwin Segelstein, President

PUBLIC RELATIONS

James Holland, Executive V.P., Corporate Communications
Betty Hoffman, Vice President, Program Information Resources

NBC TELEVISION NETWORK DIVISION

Robert Mulholland, President
Alan Baker, Vice President, Press Information
George Hoover, Vice President, Press & Publicity

NBC NEWS DIVISION

William J. Small, President
Managers of Editorial Services, Local Stations:

Dillon Smith	- WMAQ-TV	- Chicago
James Foy	- KNBC-TV	- Los Angeles
Joseph Michaels	- WNBC-TV	- New York
Richard Trembath	- WKYC-TV	- Cleveland
Gayle Perkins	- WRC-TV	- Washington, D.C.

NOTE: Network officials change rapidly -- especially among networks which are not happy with their ratings.

Source: ABC, CBS & NBC
*to be named July 1981
**retiring, June, 1981; Thornton F. "Brad" Bradshaw, current board member, proposed to assume chairmanship, July, 1981.

THE PRODUCERS

For many years, major Hollywood studios dominated programming production for the three networks' prime-time schedules. The "majors" include companies which are well-known for movie theater films -- Columbia, Universal, Paramount, Warner Brothers, 20th Century-Fox and MGM. In the 1979-80 season, independent producers overtook the major studios, and the 1980-81 prime-time season will see 25 hours of independently produced programming weekly -- compared to 19½ for the majors. Among new programs, "indies" also maintain a slight lead over the majors.

In 1979, escalating costs of production brought about the reappearance of two program formats not dominant on network television for years -- the prime-time serial (e.g., Dallas), and so-called "realism programming," led by Real People. The 1980-81 network schedule includes four hours of the former format and five of the latter, and probably more to come. According to Ethel Winant of NBC entertainment, "...if something works, we all try to do more of that. There's so much money at stake, and it's such a big business that you try to buy insurance." Proof of her statement is indicated by the fact that every one of the new prime-time serials this year is produced by Lorimar -- the producers of Dallas.

Bland, copy-cat and "formula" programming may also be the result of too few producers and writers, all located in the same community, simply switching from show to show. Increasing distribution of production among many companies -- across the country -- might increase diversity of program concepts by avoiding some of the inbred culture and opinion not truly representative of the whole nation.

Network News and News Documentaries

Despite efforts of independent producers to offer documentary productions, it is rare that the independently made news feature will appear on network television. Only an occasional special interest documentary, e.g., a wildlife special, will be purchased from outside the networks' news divisions.

The Producer's Network

Occasionally, an independent producer will "invest a bundle" in a program he feels has great potential merit and is then unable to sell the show to any network. An energetic producer may put together his own "ad hoc" network just for that program. The producer will do his own local marketing, station-by-station. The producer's network may have both independent and network-affiliated stations.

An "ad hoc producer's network" was formed when producer Norman Lear failed to sell Mary Hartman, Mary Hartman to the networks, then successfully sold the show market-by-market. Operation Prime Time (page 23), Eighth Decade Consortium, Program Development Group, and Metromedia Producers Corporation's Golden Circle are others.

Cost of Production

The pilot and first few episodes of each new production are the most costly because new sets, writing teams, technical crews and creative artists are put together from scratch. Even a network-purchased series may never be aired if network programmers do not like the pilot. Or it may be cancelled after a few airings if the Nielsen audience ratings are low. Consequently, networks have cut back on the number of episodes they will purchase until audience success is assured. This raises the producer's price per episode of any new effort.

In 1980 the three networks are spending just under $40 million a week for prime time programming, 40 percent more than they were paying two years ago.

In 1980, Buck Rogers in the 25th Century's expensive special effects pegged the series as the season's most costly effort at over $800,000 per episode.

Other approximate sample costs per episode for 1980, including provision for one (sometimes two) repeat(s) of each episode:

	1980
Little House on the Prairie (NBC) NBC Prods.	$650,000
Dallas (CBS) Lorimar	660,000
The Jeffersons (CBS) Tandem	275,000
Alice (CBS) Warner Brothers	250,000
Charlie's Angels (ABC) Spelling/Goldberg	750,000
Happy Days (ABC) Paramount	475,000
Sixty Minutes (CBS) CBS News	140,000
M*A*S*H (CBS) 20th Century-Fox	400,000

This season, the total estimated cost of the mini-series, Shogun, exceeded $22 million, with Masada not far behind at $18 million.

Movie purchases by networks continue to command high prices. Made-for-TV movies sell for $1.2 million - $2 million each, while the price of theatrical release movies and other specials varies greatly. In 1980, CBS spent $3,774,000 each week to fill its two two-hour movie slots; ABC $4,015,000; and NBC spent $5,193,000 for its eight hours of non-series programming (including some non-movie specials) each week.

Source: Broadcasting

TELEVISION PRODUCTION LIST

The following Television Production List includes producers of only prime time network programming. Some shows listed do not appear in the fall 1980-81 schedule, but are, nonetheless, under development as mid-season replacement, pilots and seasonal specials.

ABC Circle Films
9911 West Pico
Los Angeles, CA 90035
(213) 557-7777

The Powder Puff Platoon (ABC)
True Life Stories (ABC)
General Hospital (ABC)

ABC News
7 West 66th Street
New York, NY 10023
(212) 887-4060

20/20 (ABC)

Bob Banner Associates Inc.
Pacific Design Center
8687 Melrose Avenue
Suite M-20
Los Angeles, CA 90069
(213) 657-8800

Solid Gold (Operation Prime Time)
The Way They Were (Operation Prime Time)

Stephen J. Cannell Productions
5451 Marathon St.
Hollywood, CA 90038
(213) 465-5800

The Greatest American Hero (ABC)
The Burning (ABC)

Mark Carliner Productions, Inc.
4024 Radford Ave., Suite 410
Studio City, CA 91604
(213) 760-5285

The Phoenix (ABC)

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Dick Clark Productions, Inc.
3003 West Olive Ave.
Burbank, CA 91505
(213) 841-3003

American Bandstand (ABC)
Murder in Texas (NBC)

CBS News
524 West 57th Street
New York, NY 10019
(212) 975-4321

CBS Reports (CBS)
60 Minutes (CBS)

Columbia Pictures Television
15250 Ventura Blvd.
Sherman Oaks, CA 91403
(213) 995-1300

The Young and the Restless (CBS)
Days of Our Lives (NBC)
Fantasy Island (ABC)
The Oklahoma City Dolls (ABC)
Fallen Angel (CBS)
Goldie & the Boxer Go to Hollywood (NBC)
Family Reunion (NBC)
Pumper 1 (ABC)

Pierre Cossette Productions, Inc.
8899 Beverly Blvd.
Los Angeles, CA 90048
(213) 278-3366

The Dick Shawn Show (NBC)

Walt Disney Productions
500 South Buena Vista Street
Burbank, CA 91521
(213) 840-1000

Disney Presents (working title) (CBS)

EMI Television/Roger Gimbel
4024 North Radford
Studio City, CA 91604
(213) 760-5000

The Manions of America (ABC)
A Man of Honor (CBS)
Throwdown (CBS)

Filmways Productions, Inc.
2049 Century Park, East (35th Floor)
Los Angeles, CA 90067
(213) 557-8700

240-Robert (ABC)
Joe Dancer (NBC)
Miracle on Ice (ABC)
Berlin Tunnel 21 (CBS)

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Four D Productions, Inc.
1438 North Gower
Hollywood, CA 90028
(213) 557-5281

Barney Miller (ABC)

Charles Fries Productions
4024 Radford Avenue
Studio City, CA 91604
(213) 760-5852

The Clown (CBS)
Bitter Harvest (NBC)
Leave 'em Laughing (CBS)
Murder Ink (CBS)
The Day JFK Died (NBC)

Goodson-Todman Productions
6430 Sunset Blvd.
Hollywood, CA 90028
(213) 464-4300

That's My Line (CBS)

Haley/T.A.T. Productions
9336 West Washington
Culver City, CA 90230
(213) 204-5020

Palmerstown, U.S.A. (CBS)

Hanna-Barbera Productions
3400 Cahuenga Blvd.
Hollywood, CA 90068
(213) 851-5000

The Great Gilly Hopkins (CBS)

Hope Enterprises Inc.
3808 Riverside Dr.
Suite 100
Burbank, CA 91505
(213) 841-2020

The Bob Hope 30th Anniversary TV Special (NBC)
The Bob Hope Funny Valentine Special (NBC)

Krofft Entertainment
7200 Vineland
Sun Valley, CA 91352
(213) 982-2920

Barbara Mandrell & the Mandrell Sisters (NBC)

Allan Landsburg Productions
1554 South Sepulveda Blvd.
Los Angeles, CA 90025
(213) 473-9641

That's Incredible (ABC)
Those Amazing Animals (ABC)
Catastrophe (ABC)
Whose Brother, Whose Keeper (CBS)
Stories from Real Life (CBS)
We're Family Again (ABC)
Me and Mr. Stenner (CBS)

Lorimar Productions
5150 Overland Ave.
Culver City, CA 90230
(213) 204-3040

Eight Is Enough (ABC)
Dallas (CBS)
The Waltons (CBS)
Knots Landing (CBS)
Flamingo Road (NBC)
Secrets of Midland Heights (CBS)
The Vintage Years (CBS)

MGM Television
10202 West Washington Blvd.
Culver City, CA 90230
(213) 836-3000

CHiPs (NBC)
The Chicago Story (NBC)
Fame (NBC)
Strange Cargo (CBS)

MTM Enterprises Inc.
4024 Radford Avenue
Studio City, CA 91604
(213) 760-5000

The Lou Grant Show (CBS)
The White Shadow (CBS)
WKRP in Cincinnati (CBS)
Hill Street Blues (NBC)
Bureau (CBS)

Marble Arch Productions
4024 Radford Avenue
Studio City, CA 91604
(213) 760-6200

Legends of the West: Truth & Tall Tales (ABC)
Omnibus (ABC)
The Elephant Man (ABC)
Skeezer (NBC)
The Two of Us (CBS)

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Metromedia Producers Corp.
5746 Sunset Boulevard
Hollywood, CA 90028
(213) 462-7111

No Place to Hide (CBS)

Moffit-Lee Productions
4151 Prospect
Los Angeles, CA 90027
(213) 557-5881

Fridays (ABC)

Motown Pictures
9336 West Washington
Culver City, CA 90230
(213) 836-6821

Callie & Son (CBS)
A Small Killing (CBS)
Gene (ABC)
Teenage Sexuality (NBC)

NBC News
30 Rockefeller Plaza
New York, NY 10020
(212) 664-4444

NBC Magazine
NBC National News
NBC News and Documentary Specials

NBC Productions, Inc.
30 Rockefeller Plaza
New York, NY 10020
(212) 664-4444

Little House on the Prairie (NBC)
Father Murphy (NBC)

Mace Neufeld Productions
4024 Radford Ave.
Studio City, CA 91604
(213) 760-5000

American Dream (ABC)

NRW Features
9200 Sunset Blvd., Suite 808
Los Angeles, CA 90069
(213) 273-4423

Welcome to Success!! Marva Collins (CBS)

NRW/TTC Productions
8500 Wilshire Blvd., Suite 515
Beverly Hills, CA 90211
(213) 657-0541

Three's Company (ABC)

Osmond Television
3000 West Alameda
Burbank, CA 91523
(213) 840-4360

Marie (NBC)
I Married Wyatt Earp (NBC)

Paramount Television Productions
5451 Marathon Street
Hollywood, CA 90038
(213) 468-5000

Mork and Mindy (ABC)
Taxi (ABC)
Laverne & Shirley (ABC)
Happy Days (ABC)
Bosom Buddies (ABC)
Here's Boomer (ABC)
Foul Play (ABC)
Number 96 (NBC)
Nero Wolfe (NBC)
The Winds of War (ABC)
The Brady Brides (NBC)
Best of the West (ABC)
Starr Knight (NBC)
Mean Jeans (ABC)
Hot W.A.C.S. (ABC)

Saracen Productions
P.O. Box 900 (c/o 20th Century-Fox)
Beverly Hills, CA 90213
(213) 277-2211

The Second Family Tree (NBC)

George Schlatter Productions
8321 Beverly Blvd.
Los Angeles, CA 90048
(213) 655-1400

Real People (NBC)
Fearless Fosdick (NBC)
Real Kids (NBC)

Aaron Spelling Productions
132 South Rodeo Drive
Beverly Hills, CA 90212
(213) 858-2000

Vega$ (ABC)
Love Boat (ABC)
Aloha Paradise (ABC)
Dynasty (ABC)
The Best Little Girl in the World (NBC)

Spelling-Goldberg Productions
132 South Rodeo Drive
Beverly Hills, CA 90212
(213) 858-2000

Charlie's Angels (ABC)
Hart to Hart (ABC)

T.A.T. Communications
1901 Avenue of the Stars
Los Angeles, CA 90067
(213) 553-3600

The Jeffersons (CBS)
One Day at a Time (CBS)
The Facts of Life (NBC)

Don L. Taffner Productions
5800 Sunset Blvd.
Los Angeles, CA 90028
(213) 460-5315

Too Close for Comfort (ABC)

Tandem Productions
1901 Avenue of the Stars
Los Angeles, CA 90067
(213) 553-3600

Archie Bunker's Place (CBS)
Diff'rent Strokes (NBC)
Sanford (NBC)

20th Century-Fox Television
10201 West Pico Blvd.
Los Angeles, CA 90035
(213) 277-2211

M*A*S*H (CBS)
Trapper John, M.D. (CBS)
The Day the Bubble Burst (NBC)
Ladies' Man (CBS)
Breaking Away (ABC)
Jacqueline Susann's Valley of the Dolls (CBS)
Rise and Shine (CBS)
Jessica Novak: Closeup News (CBS)
Fall Buy (ABC)
Irene (NBC)

Universal Television
100 Universal City Plaza
Universal City, CA 91608
(213) 985-4321

The Incredible Hulk (CBS)
BJ and the Bear (NBC)
Buck Rogers in the 25th Century (NBC)
Quincy, M.E. (NBC)
Lobo (NBC)
House Calls (CBS)
Magnum, P.I. (CBS)
The Acts of Peter and Paul (CBS)
Harper Valley PTA (NBC)
Midnight Lace (NBC)
The Gangster Chronicles (NBC)
Fritz & Bones (NBC)
Advice to the Lovelorn (NBC)
The Archer (NBC)
Madame X (NBC)
The Munster's Revenge (NBC)
The Seal (NBC)
Simon and Simon (CBS)
All I Need is Time (CBS)
San Francisco Detective (CBS)
The Invisible Woman (NBC)

Warner Brothers Television
4000 Warner Boulevard
Burbank, CA 91522
(213) 954-6000

Dukes of Hazzard (CBS)
Alice (CBS)
Flo (CBS)
Enos (CBS)
Freebie and the Bean (CBS)
Golden Gate (ABC)
Park Place (CBS)
Sidney Shorr (ABC)
Fly Away Home (ABC)
Crazy Times (ABC)
Unit-4 (CBS)
Private Benjamin (CBS)
Scruples (ABC)
The Long Summer of George Adams (NBC)
Hangin' On (NBC)

Witt-Thomas Productions
4151 Prospects
Los Angeles, CA 60027
(213) 557-5891

It's a Living (ABC)

Witt/Thomas/Harris Productions
1438 North Gower Street
Hollywood, CA 90028
(213) 464-1333

Soap (ABC)
Benson (ABC)
I'm a Big Girl Now (ABC)

Zephyr Productions
650 North Bronson Ave.
Los Angeles, CA 90004
(213) 464-5167

Evita Peron - First Lady (NBC)

* * *

Late Additions

Katz-Gallin/Half Pint Productions
10125 W. Washington Blvd.
Culver City, CA 90230
(213) 204-0474
Splendor in the Grass (NBC)

Moonlight Productions II
2029 Century Park East
Suite 4240
Los Angeles, CA 90067
(213) 552-9455
The Eagle Rock Rebel Rides Again (CBS)

Orgolini-Nelson Productions
9336 W. Washington
Culver City, CA 90230
(213) 204 2191
A Small Killing (CBS)

THE SYNDICATORS

Syndicators market films, off-network series and new programs to the local stations, on a station-by-station basis. Distribution is by mail or air express instead of by electronic means. Some stations prefer syndicated shows to locally produced programs because they are cheaper and attract more national "spot" advertisers.

Among the Nielsen's top-rated prime-time syndicated programs in 1979 were:

Program	Syndicator	Number of Stations
PM Magazine	Group W	65
Evening Magazine	Group W	95
Muppet Show	ITC	143
Family Feud PM	Viacom	118
M*A*S*H	20th Century-Fox	121
Hee Haw	Yongestreet	188
Lawrence Welk	Don Fedderson	189
$1.98 Beauty Show	Sandy Frank	29
Name That Tune	Ralph Edwards	76

Examples of off-network series now syndicated are: Rockford Files, All in the Family, Happy Days, Laverne and Shirley, Carol Burnett and Mary Tyler Moore. Three's Company is a newcomer to syndication and Little House on the Prairie is now being sold for syndication in September 1981; Alice will enter the syndication market in 1982.

Production companies claim they are eager to finish network contracts to enter syndication because that is when they begin to make money. Three's Company syndicated programs went on sale in summer 1979; current sales have hit $78,000,000. Last year, the per episode price was $75,000, beating out a previous record of $62,000 for Laverne and Shirley. The Muppet Show is expected to top the $100,000,000 mark in "strip-sales" (Monday - Friday airings) of its last year of first-run weekly episodes.

LIST OF MAJOR SYNDICATORS

Columbia Pictures Television Columbia Plaza Burbank, CA 91505	(213) 843-6000
Ralph Edwards Productions 1717 N. Highland Ave., Suite 1018 Los Angeles, CA 90028	(213) 462-2212
Don Fedderson Productions 4024 Radford Ave. Studio City, CA 91604	(213) 760-5000
Filmways, Inc. 2049 Century Park, East Los Angeles, CA 90067	(213) 557-8700
Sandy Frank Film Syndication, Inc. 645 Madison Ave. New York, NY 10022	(212) 628-2770
Group W Productions 70 Universal City Plaza Universal City, CA 91608	(213) 760-8800
ITC Entertainment, Inc. 115 East 57th Street New York, NY 10022	(212) 371-6660
Lexington Broadcast Services, Inc. 800 Third Ave. New York, NY 10022	(212) 838-1185
MCA-TV 445 Park Avenue New York, NY 10022	(212) 759-7500
Metromedia Producers Corp. 485 Lexington Avenue New York, NY 10017	(212) 682-9100
Multimedia Program Productions, Inc. 140 West Ninth Street Cincinnati, OH 45202	(513) 352-5966
National Telefilm Associates, Inc. 12636 Beatrice Street Los Angeles, CA 90066	(213) 390-3663

Paramount Television Distribution
5451 Marathon Street
Hollywood, CA 90038 (213) 468-5000

Tandem Productions Inc.
1901 Avenue of the Stars
Los Angeles, CA 90067 (213) 553-3600

Twentieth Century-Fox Television
10201 West Pico Blvd.
Los Angeles, CA 90035 (213) 277-2211

United Artists Television, Inc.
729 Seventh Avenue
New York, NY 10019 (212) 575-3000

Viacom International, Inc.
1211 Avenue of the Americas
New York, NY 10036 (212) 575-5175

Jim Victory Television, Inc.
The Biltmore Hotel
43rd and Madison
New York, NY 10017 (212) 687-1516

Worldvision Enterprises, Inc.
660 Madison Ave.
New York, NY 10021 (212) 832-3838

Yongestreet Program Services, Inc.
357 N. Canon Drive
Beverly Hills, CA 90210 (213) 273-8290

THE ADVERTISERS

In television's early days, an advertiser would often produce a television program and be sole sponsor of that program. The General Electric Hour, Texaco Star Theater and Philco Playhouse were among programs produced by advertisers. Today most advertisers work through ad agencies to purchase commercial time in programs which are watched by the target audience for their products. They scatter their commercials over many programs to achieve maximum exposure with various audiences. (An exception has been Hallmark, which still sponsors Hallmark Hall of Fame Programs as well as placing other ads; however, next year Hallmark is switching to PBS. See page 23.) Thus, advertisers do not usually exercise direct control over program content.

However, advertisers can and do choose not to sponsor particular kinds of programming. For instance, Kraft Foods has long had a policy of sponsoring only family entertainment programs. Since an increasing number of citizen groups have become actively involved in media concerns (e.g., the National PTA TV Action Center and National Ctiizens Committee for Broadcasting), some firms have announced positions against advertising on programs with excessive violence content, and have sought out good quality family programming. In the 1980-81 National PTA's TV monitoring, companies which earned a "distinguished", "commendable" or "good" rating for advertising in exemplary programs were:

Chrysler	General Electric	Ralston Purina
Holiday Inns	General Mills	Sears Roebuck
Timex	Kellogg	Sterling Drug
Mars, Inc.	Polaroid	

Some firms have expressed concern about excessive sexual content in television programming. Many, however, rely strictly on program ratings and target age groups for choosing programs for ad placement -- regardless of program content. Among those who consistently sponsored low quality programs for family viewing in the 1980-81 season, according to the National PTA TV Action Center survey were:

American Home Prods.	Gulf & Western	Olympia Brewing Co.
Colgate-Palmolive	Mennen	RCA Corp.
Dow Chemical	Nestle	Revlon

Companies which spend millions of dollars on television sponsorship each year must accept the responsibility for the types of messages their ad dollars are perpetuating.

A list of the top spenders with their addresses is in the appendix; addresses for other firms may be found by calling the PTA TV Action Center's hot line or by checking advertiser directories through the reference section of your local library.

THE LARGEST PURCHASERS OF NETWORK TIME ON TELEVISION IN 1980

	Network TV
1.Procter & Gamble	$361,066,700
2.General Foods	201,488,400
3.Ford Motor Co.	125,701,500
4.American Home Products	123,911,900
5.General Motors	123,498,900
6.Bristol Myers	106,061,100
7.Philip Morris	97,392,200
8.Johnson & Johnson	90,471,500
9.Pepsico	88,822,100
10.Sears, Roebuck	86,951,500
11.General Mills	75,751,000
12.Lever Brothers	74,111,800
13.Ralston Purina	73,386,200
14.Anheuser-Busch	65,423,500
15.Chrysler	65,289,900
16.Warner-Lambert	63,167,100
17.Kellogg	59,803,200
18.Gillette	59,509,700
19.CocaCola	57,897,300
20.AT&T	57,388,100
21.Sterling Drug	56,790,400
22.McDonalds	53,588,300
23.Pillsbury	53,254,900
24.Richardson Merrell	49,885,200
25.Chesebrough Ponds	49,038,300
26.Dart & Kraft	48,200,300
27.Quaker Oats	46,653,600
28.Clorox	44,490,500
29.Beecham Group	43,523,800
30.Consolidated Foods	43,293,300
31.Esmark	41,854,800
32.Colgate Palmolive	40,096,900
33.Nabisco	39,151,400
34.Mars	36,689,200
35.Nesfood	35,993,900
36.Schering-Plough	35,242,700
37.Bayer A G	35,073,600
38.Eastman Kodak	34,694,200
39.Wrigley	34,127,600
40.General Electric	32,986,800
41.Union Carbide	31,752,800
42.Warner Communications	31,431,600
43.Morton-Norwich	31,190,200
44.Heublein	30,293,000
45.Polaroid	29,812,500
46.Noxell	28,092,700
47.Columbia Pictures	27,121,000
48.Norton Simon	26,734,000
49.Squibb	25,439,700
50.Revlon	25,305,600

Source: Broadcasting, April 13, 1981

THE LOCAL STATION

A broadcast license is granted by the FCC to a local station which must according to the license, serve the "public interest, convenience and necessity." The station, however, is in business to create a profit for its owners. There is obviously a potential conflict-of-interest between the requirements of the FCC mandate and the profit motive.

A local station may be either an INDEPENDENT station or an AFFILIATE of one of the major networks.

An INDEPENDENT station relies heavily on syndicators for most of its programming, although it does produce some local programs to meet the FCC mandate that the station serve its community's public interest.

An AFFILIATED station receives its programs from three sources:

1) The network provides prime-time programming, national news, Saturday morning children's programs, some soap operas and other programs throughout the broadcast day.

2) The station rents programs from syndicators for non-network times.

3) The station produces programs locally to meet the FCC mandate to serve the public interest of its community.

Local stations sell commercial time to local or regional merchants and to national firms wishing only local coverage. Costs for this commercial time are based on the audience ratings (usually Nielsen

or Arbitron) for the station's programs. Independent stations often do not receive as high ratings as affiliated stations. Thus, their commercial time is sold at a lower price.

Affiliate stations are paid by their networks to carry programs in which the network-sold ads automatically appear. Remaining commercial time is left for the local station to sell. If a network program fails to attract a large audience, the affiliate cannot demand a high price for this time. For this reason, the local affiliate exerts pressure on its network to maintain a high level of programming popular in its community.

The three networks own 15 major market stations (see network section for list). "O and O's, " as these network "owned and operated" stations are called, are highly profitable; networks count on their income to carry less profitable network efforts.

License responsibilities of "O and O's" are identical to those of other commercial stations. They have the same mandate to serve the public interest in their local communities.

Theoretically, anyone with enough cash can buy a television station, but no one may own more than seven broadcast stations, not more than five of which may be on the VHF band. TV stations may not acquire cable TV franchises in the same city, and networks may not own cable systems at all under current regulations. CBS is, however, seeking an FCC waiver to enter cable system ownership.

In 1979 there were 741 commercial television stations in operation -- 517 on VHF and 224 on UHF; of the 267 non-commercial stations operating, 105 were VHF and 162 were UHF. Most commercial television stations are network affiliated; approximately 100 are independents.

THE FCC: LET'S UNDERSTAND IT

PTA members concerned with television should have a clear understanding of the role of the FCC. The following pages will outline the responsibilities given to the FCC by the Communications Act of 1934 and delineate the public's role both in station license application and in the ascertainment process. These procedures have been established by the FCC to allow the public a voice in broadcasting.

In the license application process, the public can influence the granting of a broadcast license and the conditions for allowing a license to be granted. During ascertainment procedures, the public is questioned regarding the community's needs, interests and problems.

The Federal Communications Commission

1919 M Street, N.W.
Washington, DC 20554
(202) 632-7260
(202) 632-7000 Consumer Assistance Office

(Note: The FCC is contemplating a move to Rosslyn, Virginia; at press time, the above address is correct, but it may change in the near future.)

An independent government agency responsible for regulating interstate and foreign communication services by radio and wire, the FCC is composed of seven commissioners appointed by the president and confirmed by the senate. Terms are for seven years. Present commissioners are:

		Term Expires
Chairman:	Mark S. Fowler	*
	Robert E. Lee, Temp. Actg. Chm.	6-30-81 (retiring)
	James H. Quello	6-30-81**
	Abbott M. Washburn	6-30-82
	Joseph R. Fogarty	6-30-83
	Ann P. Jones	6-30-86
	Vacancy left by Tyrone Brown	6-30-84

*Pending appointment
**Term expiring; Quello remains pending new commissioner appt.

Major Responsibilities of the FCC are:

1. Granting of Station Licenses to Broadcasters: The FCC has the authority to establish minimum qualifications for station applicants, including citizenship, character, financial ability and technical ability. Applicants must present a detailed plan showing how the public's interest would be served if the license were granted.

2. Regulating the Manner in Which Stations Operate so that the limited capacity of the airwaves can be fully utilized. FCC determines the height of a station's antenna, power of the transmitter, location of the station, and hours of broadcast.

3. Supervising station operations so that the public's interest, convenience and necessity are served. In addition to a schedule of daily technical reports, the FCC requires:

   A. Ascertainment: Each station must maintain a continual, diligent and positive effort to discover the problems, needs and interests of the public within its service area, and to broadcast to these concerns. Evidence of these efforts must be documented in the station's Public File.

   B. Public File: Each station is to maintain a public file which contains:

      1) Copies of all applications, exhibits and other materials relating to the station license. If petition-to-deny license renewals have been filed against any application, a statement must appear in the file together with the names and addresses of the parties filing the petition.

2) Copies of all station ownership reports.

3) Copies of the Annual Employment Report. Stations are required to follow the Equal Employment Opportunity guidelines. The employment report will tell you if the number of minority employees complies.

4) Records of broadcasts by candidates for public office.

5) "The Public and Broadcasting Procedure Manual," an FCC publication.

6) All letters received from the public. These letters, when examined in detail, will show whether the station has been responsive to the public opinion it receives regarding programming and broadcast practices.

7) Annual Programming Report containing programming information for a composite week selected by the FCC and the station. The programming report should show whether the station is making an effort to meet the areas of public concern determined in the Ascertainment Procedures.

8) Ascertainment Documents. These documents include a narrative report written by station management to indicate the problems most frequently mentioned during the Ascertainment Procedures. A comparison of the General Public Surveys with that report will determine whether the station's statement of the community's needs accurately reflects the surveys. Their proposal for meeting these problems can be checked against the Programming Report to see if the plans are being followed.

Copies of any of the preceding materials are available at a nominal cost if requested in person. The station is not required to honor requests by mail but may do so if it chooses.

FEEDING INTO THE SYSTEM: ASCERTAINMENT

> "The principal ingredient of a licensee's obligation to operate in the public interest is the diligent, positive and continuing effort by the licensee to discover and fulfill the problems, needs and interests of the public within the station's service area."
>
> Statement of Policy RE: Commission En Banc Programming Inquiry, 25 Fed. Reg. 7291, 20, RR 1901 (1960).

WHAT IS ASCERTAINMENT?

> "To Ascertain," according to Webster, means "to find out with certainty."

The FCC has set forth specific guidelines which station licensees must follow in ascertaining the problems, needs and interests of its service area. These guidelines were published in January, 1976 in The Primer on Ascertainment of Community Problems by Broadcast Renewal Applicants, available from the FCC.

All stations licensees are required to follow the ascertainment procedures outlined in the above publication. These FCC guidelines involve licensees in a continuous process of finding out their community's needs. Licensees are then required to address these problems in some phase of their programming.

THE PUBLIC FILE: Ascertainment Section

Each licensee must keep a file, available to the public for inspection. Among the materials required by the FCC for inclusion in the Public File is a section on ascertainment. Following is a list of required contents:

1. POPULATION DATA of the station's city of license, including total population, numbers and proportions of males, females, minorities, youth and elderly must be included in the Public File.

2. A LIST OF COMMUNITY PROBLEMS AND RESPONSIVE PROGRAMS must be made annually. The station's efforts to broadcast to meet these identified problems must be detailed in a review of the previous year's ascertainment results. This becomes one of the documents required in the application for license renewal.

3. DOCUMENTATION OF THE COMMUNITY SURVEYS of the general public and community leaders is also required. Community surveys form the core of the ascertainment process. Licensees are required to consult with community leaders on a continuous basis throughout the three years of the license period and must conduct at least one general public survey.

FCC guidelines for community surveys outline specific criteria which must be met, both in general public surveys and in community leader surveys. However, it is up to the local broadcaster to see that a sincere effort is made to determine the needs and desires of the public and to meet these needs in some phase of the station's programming.

COMMUNITY LEADER SURVEYS

Community leader surveys must include a representative sample of various leaders in each of the following categories:

- Agriculture
- Business
- Charities
- Civic, Neighborhood & Fraternal Organizations
- Consumer Services
- Culture
- EDUCATION
- Environment
- Government (local, state and federal)
- Labor
- Military
- Minority & Ethnic Groups
- Organizations of and for the Elderly
- Professions
- Public Safety, Health & Welfare
- Recreation
- Religion
- Women's Organizations
- YOUTH & STUDENT ORGANIZATIONS

Federal Communications Commission suggests the following number of interviews be conducted during the three-year license period:

POPULATION OF CITY OF LICENSE	NUMBER OF INTERVIEWS
10,001 - 25,000	60
25,001 - 50,000	100
50,001 -200,000	140
200,001 -500,000	180
Over 500,000	220

FCC Guidelines additionally describe the manner in which community leader interviews may be held and the type of documentation which is to be included in the Public File.

1. At least 50% of the interviews must be conducted by management-level personnel (producers, editors, department heads, etc.). The remaining interviews may be conducted by non-management personnel with adequate supervision.

2. Face-to-face interviews are preferred. Limited use of the telephone is allowed.

3. Interviews may take place at any time, in a formal or informal setting, in small groups, provided that each community leader has equal opportunity to talk with the licensee.

4. Documentation for each interview must be placed in the Public File and must include:
   (a) the name and address of the community leader consulted;
   (b) the institution or element of the community represented;
   (c) the date, time and place of the interview:
   (d) problems, needs or interests discussed during the interview (unless the leader requests these comments remain confidential);
   (e) the name of licensee representative conducting the interview; and
   (f) the name of the management-level employee (if a non-manager conducted the interview) who reviewed the completed interview record.
5. A summary of the number of consultations by specific category is required in the application for renewal of license.

GENERAL PUBLIC SURVEYS

A random sample of members of the general public must be consulted in the survey.

1. The survey may be taken throughout the three-year period of the license or at one specific time.

2. Documentation for the public survey must be placed in the Public File and must include:
   (a) a narrative statement concerning the method used to conduct the survey;
   (b) the number of persons consulted; and
   (c) the ascertainment results of the survey.

The broadcaster must take certain steps to assure that his programming reflects the community concerns ascertained through community leader and general public surveys. He must determine the appropriate programming, amount of time and suitable time slot.

The format may be programs, public service announcements, station editorials, ordinary and special news inserts, program vignettes and the like. Superficial presentations could raise questions at renewal time. The station must document its response to ascertained problems by filing an annual listing of no more than 10 such problems together with a list of programming developed in response. The time of broadcast should be when it could be reasonably effective.

YOUR PART IN ASCERTAINMENT

ASK TO BE INTERVIEWED
AS A COMMUNITY LEADER

Call your local station and ask for the Community Relations or Public Relations manager. State that you would like to be part of the community ascertainment survey. (Check the community leader list on page 54.) Tell them which group or groups you could represent and your position with those groups. Although you may qualify as an Education leader, personal activities may also qualify you if you participate in civic and fraternal organizations, military or veterans groups, women's groups, groups for elderly or retired persons, or supervise a youth or church group.

Your school or PTA may already be represented in the ascertainment survey, or may be planning to send someone to an interview session. This does not automatically disqualify you as a representative if the station is in need of more interviews. Regardless of the category in which you are being interviewed, check with your school and PTA leaders to be sure you haven't missed any significant issues for your discussion list.

It is unfortunate that many leaders who are invited by the station to participate in ascertainment interview sessions have no real idea of the purpose. They are flattered that the station wants their opinions on community concerns and are easily led by the interviewer. Knowledgeable and prepared community leaders will be aware of the purpose of the interview. They will list the issues and concerns of the groups they represent and will see that they are thoroughly presented in the interview.

Because television itself has such a strong impact on the community, concerns about television programming and message content are imperative areas for discussion, even though the station interviewer may attempt to steer topics away from television problems.

VISIT YOUR LOCAL STATION.

EXAMINE THEIR PUBLIC FILE.

Call ahead to the local station for an appointment. Ask for the Broadcast Standards or the Business Department.

Check the file's letters from viewers and ascertainment records. Compare the community concerns with the station's "log" or your own record of broadcast performance. Is the station responding to those concerns?

If you have written to the station, asking that your letter be in the public file, check to make sure it is there.

While examining the files, answer these questions:

1. Are community leaders being interviewed regularly?
   By what method?
   By whom?
2. Which community groups are represented?
   Are minorities represented?

3. Were the problems listed in the List of Community Problems and Programs report presented at a reasonable hour?

   Were any presented during prime-time?

   How much actual time was devoted to the problem?

When you have finished examining the public file, write a letter to the station. Share your comments and observations with them. Ask that your letter be placed in their Public Inspection File.

If your PTA has decided to do an in-depth study of a particular station, members will need to look at the station's files. Check with your PTA's TV Coordinator if you would like to be on this team. Even if your PTA has not assigned a group to study the station's Public File, you may do so on your own. It is the right of every viewer to have the opportunity to review these records.

ASCERTAINMENT REGULATIONS AND GUIDELINES

Following are some rules and guidelines for local broadcasters to use in ascertaining community needs and problems. These guidelines were published by the Federal Communications Commission in its Primer on Ascertainment of Community Problems by Broadcast Applicants (Federal Register, January 7, 1976).

The Community Leader Annual Checklist and Suggested Leader Contact Form contain minimal information required by the FCC. A broadcaster may devise a different form, as long as all of the information is provided.

FCC rules and regulations, detailed on three pages following these sample charts, identify procedures to be carried out by broadcasters in determining the needs and interests of the community. The FCC expects each station to make a sincere attempt to contact a representative number of people in the community for this purpose. The broadcaster is to include spokespersons from all significant community groups, whether or not they are specifically mentioned in the FCC guidelines.

APPENDIX D

SAMPLE — COMMUNITY LEADER ANNUAL CHECKLIST

Institution/Element	Number	Not Applicable (Explain briefly)
1. Agriculture 2. Business 3. Charities 4. Civic, Neighborhood and Fraternal Organizations 5. Consumer Services 6. Culture 7. Education 8. Environment 9. Government (local, county, state & federal) 10. Labor 11. Military 12. Minority and ethnic groups 13. Organizations of and for the Elderly 14. Organizations of and for Women 15. Organizations of and for Youth (including children) and Students 16. Professions 17. Public Safety, Health and Welfare 18. Recreation 19. Religion 20. Other		
While the following are not regarded as separate community elements for purposes of this survey, indicate the number of leaders interviewed in all elements above who are: (a) Blacks (b) Hispanic, Spanish speaking or Spanish-surnamed Americans (c) American Indians (d) Orientals (e) Women		

APPENDIX E

SUGGESTED LEADER CONTACT FORM

Date:

Name and address of person contacted: _____

Organization(s) or group(s) represented by person contacted: _____

Date, time and place of contact: _____

Method of contact: _____

Problems, needs and interests identified by person contacted: _____

Name of interviewer: _____

Reviewed by _____ Position _____

Date _____

(11) Each licensee or permittee of a commercially operated radio or television station (except as provided in Note 2, below) shall place in the station's public inspection file appropriate documentation relating to its efforts to interview a representative cross-section of community leaders within its service area to ascertain community problems and needs. Such documentation shall be placed in the station's public inspection file within a reasonable time after the date of completion of each interview but in no event later than the due date for filing the station's application for renewal of license and shall include: (a) the name, address, organization, and position or title of the community leader interviewed; (b) the date, time and place of the interview; (c) the name of the principal, management-level or other employee of the station conducting the interview; (d) the problems and needs discussed during the interview or, when the interviewee request that his/her statements be held in confidence, that request shall be noted; and (e) for interviews conducted by non-principals or non-managers, the date of review of the interview record by a principal or management-level employee of the station. Additionally, upon the filing of the application for renewal of license each licensee shall forward to the Commission as part of the application for renewal of license a checklist indicating the numbers of community leaders interviewed during the current license term representing the several elements found on the form; provided that, if a community lacks one of the enumerated institutions or elements, the licensee or permittee should so indicate by providing a brief explanation on its checklist.

(12) Each licensee or permittee of a commercially operated radio and television station (except as provided in Note 2, below) shall place in the station's public inspection file documentation relating to its efforts to consult with a roughly random sample of members of the general public within its service area to ascertain community problems and needs. Such documentation shall consist of: (a) information relating to the total population of the station's city of license including the numbers and proportions of males and females; of minorities; of youth (17 and under); and of the elderly (65 and above); (b) a narrative statement of the sources consulted and the methods followed in conducting the general public survey, including the number of people surveyed and the results thereof. Such documentation shall be placed in the public inspection file within a reasonable time after completion of the survey but in no event later than the date the station's application for renewal of license is filed. Upon filing its application for renewal of license, each licensee and permittee must certify that the above-noted documentation has been placed in the station's public inspection file.

* * * * *

Note 1 * * *

Note 2: Subparagraphs (a)(11) and (a)(12) above shall not apply to commercial radio and television stations within cities of license which (1) have a population, according to the immediately preceding decennial U.S. Census, of 10,000 persons or less; and (2) are located outside all Standard Metropolitan Statistical Areas (SMSA's), as defined by the federal Bureau of the Census.

APPENDIX B: PRIMER ON ASCERTAINMENT OF COMMUNITY PROBLEMS BY BROADCAST RENEWAL APPLICANTS

INTRODUCTION

The principal ingredient of a licensee's obligation to operate in the public interest is the diligent, positive and continuing effort by the licensee to discover and fulfill the problems, needs and interests of the public within the station's service area. *Statement of Policy Re: Commission En Banc Programming Inquiry*, 25 Fed. Reg. 7291, 20 RR 1901 (1960). In the fulfillment of this obligation, the licensee must consult with leaders who represent the interests of the community and members of the general public who receive the station's signal. *1960 Programming Policy Statement, supra.* This Primer provides guidelines for the licensee of a commercial broadcast station to follow in conducting these consultations. The types of consultations required can best be summarized in a question and answer format.

A. GENERAL

Question 1. When must the community survey be conducted?

Answer. The licensee's obligation is to ascertain the problems, needs and interests of the public within the station's service area on a *continuing* basis. The licensee, therefore, must make reasonable and good faith efforts to ascertain community problems, needs and interests throughout the station's license term.

Question 2. What area should the community survey encompass?

Answer. The licensee is obligated to provide service to the station's entire service area. As a practical matter, however, it is realized that the service contours of a station cover a substantial geographical area. Thus, the licensee is permitted to place primary emphasis on the station's city of license and secondary emphasis outside that area. In any event, no community located more than 75 miles from the city of license need be included in the licensee's survey. Further, if a licensee chooses not to serve a community within the station's contours, a brief statement should be placed in the station's public inspection file explaining the reason(s) therefor.

Question 3. What is the purpose of the community survey?

Answer. The purpose of the community survey is to discover the problems, needs and interests of the public as distinguished from its programming preferences. However, a licensee may, if it wishes, also seek to discover the public's programming preferences.

Question 4. Who must be consulted during the community survey?

Answer. The licensee must interview leaders who represent the interests of the service area and members of the general public.

Question 5. Must a compositional study of the community be conducted?

Answer. A special compositional study of the community need not be conducted. We have identified typical community institutions and elements normally present in most communities and we expect the licensee to utilize this listing in conducting its community leader survey. (See Question and Answer 7, below.) We recognize that all communities are not the same and that other significant institutions or elements may be indigenous to a particular community. However, if a licensee interviews a representative sample of leaders from among the elements in this listing that apply to its community, its coverage of all significant elements will not be open to question. The licensee may, at its option, interview leaders within elements not found on this list.

Question 6. Must the licensee obtain demographic data relating to its community of license?

Answer. A licensee should have on file information relating to the population characteristics of its city of license. The population data required can be extracted from the U.S. Census Bureau's *County and City Data Book* and *General Population Characteristics* (two separate publications), or similarly reliable reference material. The information needed relates to the total population of the city of license; the numbers and proportions of males and females, of minorities, of youths (age 17 and under), and of the elderly (age 65 or older). Inclusion of data on portions of the station's service area outside the city of license is optional.

B. COMMUNITY LEADER SURVEY

Question 7. What community leaders should be consulted?

Answer. The community leaders consulted should constitute a representative cross-section of those who speak for the interests of the service area. This requirement may be met by interviews within the following institutions and elements commonly found in a community: (1) Agriculture; (2) Business; (3) Charities; (4) Civic, Neighborhood and Fraternal Organizations; (5) Consumer Services; (6) Culture; (7) Education; (8) Environment; (9) Government (local, county, state & federal); (10) Labor; (11) Military; (12) Minority and ethnic groups; (13) Organizations of and for the Elderly; (14) Organizations of and for Women; (15) Organizations of and for Youth (including children) and Students; (16) Professions; (17) Public Safety, Health and Welfare; (18) Recreation; and (19) Religion. A licensee is permitted to show that one or more of these institutions or elements is not present in its community. At its option it may also utilize the "other" category to interview leaders in elements not found on the checklist.

Question 8. If a licensee interviews in all of the above categories will the licensee be considered to have contacted all the significant groups in its community?

Answer. The Checklist is thorough enough for most communities and yet not overly detailed. Interviews in all of its elements will establish the requisite coverage of significant community groups. Whether this coverage is also representative will depend on such factors as number of interviews in each element, size and influence of that element in the community, etc. A licensee is permitted to show that one or more of these categories is not present in its community. It may also, at its option, interview leaders in other categories which may not be found on the Checklist.

Question 9. How many community leaders should be consulted?

Answer. A licensee should consult with leaders on a continuous basis. The Commission's concern, in this regard, is not one of numbers but of representativeness. The licensee's reasonable and good faith discretion as to how many community leaders should be interviewed to establish representativeness will be accorded great weight. However, we have established a reasonable number of interviews (see table below) that a licensee may conduct during the license term, if it wishes to remove any question as to the gross quantitative sufficiency of its community leader survey. Fewer interviews may be conducted if, in the exercise of its discretion, a

e determines that a lesser number re- an a leadership survey that is representative of its service area.

Population of city of license:	Number of Consultations
10,001 to 25,000	80
25,001 to 50,000	100
50,001 to 200,000	140
200,001 to 500,000	180
Over 500,000	220

Question 10. What leaders in each significant institution or element should be consulted?

Answer. There are many community leaders in each of the enumerated institutions and elements. Due to the physical impossibility of interviews with all community leaders and the practical impossibility of requiring interviews with leaders based on some ratio to population of their constituencies, each licensee is accorded wide discretion in determining what leaders in each of the institutions or elements should be interviewed from time to time. The leadership of some institutions or elements (e.g., government) may remain relatively stable throughout the license term and, thus, interviews with such leaders on several occasions can be expected. In this respect, each consultation with a community leader constitutes a separate ascertainment interview. The licensee should, of course, make reasonable and good faith efforts to consult with various leaders in each significant institution or element and not limit the consultations to the same leaders throughout the license term.

Question 11. Who can conduct the community leader consultations?

Answer. Principals, management level and employees of the station may conduct community leader consultations. (See Question and Answer 12, below.) When such interviews are conducted by non-management level employees, their efforts must be under the direction and supervision of a principal or management level employee. Also, the results of the interview must be reported to a principal or management level employee within a reasonable period of time after the consultation.

Question 12. Since non-management level employees may conduct community leader interviews, is it necessary for principals and management level employees to be involved in the consultations at all?

Answer. Yes. Community leader consultations may be conducted by any employee who the licensee believes is qualified for the assignment. However, a substantial degree of participation, as interviewers, by principals and management level employees is still necessary. Accordingly, 50 per cent of all interviews must be conducted by management level employees.

Question 13. Can a professional research firm conduct the community leader survey on behalf of the licensee?

Answer. No. The licensee is expected on its own behalf to consult with a cross-section of community leaders who represent the interests of the service area. Thus, a professional research firm cannot be used for this purpose.

Question 14. Must the community leader interviews take place in a formal meeting called for the specific purpose of inquiring about community problems, needs and interests?

Answer. The interview process allows for a multiplicity of dialogue techniques. Such interviews, for example, may take place during a meeting called for the specific purpose of discussing community problems, needs and interests, or in a business meeting with a community leader by a principal, management level or other employee of the licensee where community problems, needs and interests are also the subject of discussion. Additionally, such an interview may take place during community leader luncheons, joint consultations (see Question and Answer 15, below), on the air broadcasts (see Question and Answer 16, below), and during news interviews. In any event, appropriate documentation must be obtained (see Question 18, below).

Question 15. Are joint consultations between licensees and community leaders permitted?

Answer. Joint consultations between licensees and community leaders are permitted, provided: (i) each community leader who participates is on a roughly equivalent plane of interest or responsibility; (ii) each community leader is given ample opportunity to freely present his or her opinions as to community problems, needs and interests; and (iii) each licensee participating is given ample opportunity to question each leader.

Question 16. Can community leader interviews taking place during an on-the-air broadcast be used as evidence of a licensee's ascertainment process?

Answer. Ordinarily, a licensee should not rely on this method to ascertain community problems. When, however, such an on-the-air interview reveals a community problem, need or interest which results in the consideration of a future program concerning that problem, need or interest, the consultation may be used as evidence of the licensee's ascertainment efforts.

Question 17. Can community leaders be interviewed via telephone?

Answer. Face-to-face interviews should be the staple of the licensee's ascertainment process. The limited use of the telephone to conduct community leader interviews is permitted, particularly in areas outside the community of license, and other situations where reasons of convenience, efficiency or necessity might apply. However, a licensee should not, through over-reliance on ascertainment by telephone, abuse the flexibility that this medium gives the station.

Question 18. What documentation is required to be placed in the station's public inspection file regarding community leader interviews?

Answer. Within a reasonable time after completion of an interview, which we perceive ordinarily to be 30 to 45 days, the licensee must place in its public inspection file information identifying: (a) the name and address of the community leader consulted; (b) the institution or element in the community represented; (c) the date, time and place of the interview; (d) problems, needs or interests discussed during the interview (unless the leader requests that his comments be kept confidential); (e) the name of the licensee representative conducting the interview; and (f) where a non-manager performed the interview, the name of the principal or management level employee who reviewed the completed interview record. No credit will be given for interviews placed in the public file after the date on which the licensee's renewal application is filed with the Commission.

Question 19. What documentation relating to the community leader interviews must be submitted with the station's application for renewal of license?

Answer. Upon the filing of an application for renewal of license, the licensee must certify that the documentation noted in Question and Answer 18, above, has been placed in the station's public inspection file at the appropriate times. Additionally, the licensee must submit as part of its renewal application a checklist indicating the number of community leaders interviewed during the license term in the enumerated categories set forth at Question and Answer 7 above. If one or more of the institutions or elements is not present in the community, a brief explanation must be included with the checklist.

C. GENERAL PUBLIC SURVEY

Question 20. With what members of the general public should consultations be held?

Answer. A random sample of members of the general public should be consulted. For our purposes, a random sampling may be taken from a general city telephone directory or may be done on a geographical distribution basis by means of "man-in-the-street" interviews or questionnaires collected by the licensee. These techniques are illustrative, not exhaustive. Whatever survey technique is utilized by the licensee, there must be a full description of the methodology used to assure a roughly random sampling of the general public and an indication of the total number of general public interviews conducted by that survey technique.

Question 21. What is the purpose of the general public survey?

Answer. Here, again, the primary purpose of the general public survey is to discover the community problems, needs and interests of the public as distinguished from its programming preferences. (See Questions and Answers 3 and 4 above.)

Question 22. How many members of the general public should be surveyed?

Answer. No set number or formula has been adopted. A sufficient number of members of the general public should be consulted to assure a generally random sample. The number, of course, will vary with the size of the community in question.

Question 23. When should the general public survey be conducted?

Answer. Either throughout the license term or within some specific period during the license term, at the licensee's option. In either event, appropriate documentation must be placed in the station's public file within a reasonable time after its completion, which we perceive ordinarily to be 30 to 45 days, but in no event later than the date on which its renewal application is filed with the Commission.

Question 24. Who should consult with members of the general public?

Answer. Principals, station employees, or a professional research or survey service. If consultations are conducted by employees who are below the management level, the consultation process must be supervised by principals or management level employees.

Question 25. What documentation concerning the general public survey is required?

Answer. Each licensee must place in the station's public inspection file a narrative statement concerning the method used to conduct the general public survey, the number of people consulted, and the ascertainment results of the survey. (See also the reference to demographic data in Q. and A. 8).

Question 26. What documentation relating to the general public survey must be filed with the station's application for renewal of license?

Answer. Upon the filing of an application for renewal of license, the licensee must certify that the documentation noted in Question and Answer 25, above, has been placed in the station's public inspection file. No other submission is necessary unless specifically requested by the Commission.

D. PROGRAMMING

Question 27. Must all community problems revealed by the licensee's consultations with community leaders and members of the general public be treated by the station?

Answer. In serving the needs of its community, a licensee is not required to pro-

gram to meet all community problems ascertained. There are a number of problems which may deserve attention by the broadcast media. The evaluation of the relative importance and immediately of these many and varied problems, and the determination of how the station can devote its limited broadcast time to meeting the problems that merit treatment, is left to the good faith judgment of the licensee. In making this determination, the licensee may consider the programming offered by other stations in the area as well as its station's program format and the composition of its audience. With respect to the latter factor, however, it should be borne in mind that many problems affect and are pertinent to diverse groups within the community. All members of the public are entitled to some service from each station. While a station may focus relatively more attention on community problems affecting the audience to which it orients its program service, it cannot exclude all other members of the community from its ascertainment efforts and its nonentertainment programming. Indeed, many special interests may be adequately dealt with in programming which has a wide range of audience appeal.

Question 28. Must all community problems revealed by the ascertainment consultations be included in the licensee's showing placed in the public inspection file?

Answer. Yes. The purpose of the community leader and general public consultations is to elicit from those interviewed what they believe to be the community's problems, needs and interests. All ascertained community problems should, therefore, be reflected in the community leader contact reports and in the general public narrative retained in the station's public inspection file.

Question 29. In what form may matter be broadcast to treat ascertained community problems, needs and interests?

Answer. Programs, news and public service announcements. This includes station editorials, ordinary and special news inserts, program vignettes, and the like. (But see Question and Answer 33 below regarding the exclusion from the yearly problems-programs list of announcements and ordinary news inserts of breaking events.)

Question 30. Can a licensee use only news and public service announcements to treat community problems, needs and interests?

Answer. Not necessarily. It is the responsibility of the individual licensee to determine the appropriate amount, kind, and time period of broadcast matter which should be presented in response to the ascertained problems, needs and interests of its community and service area. Where the licensee, however, has chosen a brief and usually superficial manner of presentation, such as news and public service announcements, to the exclusion of all others, a question could be raised as to the reasonableness of the licensee's action. The licensee would then be required to clearly demonstrate that its single type of presentation would be the most effective method for its station to respond to the community's ascertained problems.

Question 31. When should matter broadcast in response to the community's ascertained problems, needs and interests be presented?

Answer. The Commission does not prescribe the time of day at which specific program matter responsive to the community's ascertained problems should be broadcast. Rather, the licensee is expected to schedule the time of presentation based upon its good faith judgment as to when the broadcast reasonably could be expected to be effective.

Question 32. If a licensee utilizes a specialized program format—such as all-news, classical music, religious—must it present broadcast matter to meet community problems, needs and interests?

Answer. Yes. It is the responsibility of the licensee to be attentive and responsive to the problems, needs and interests of the public it is licensed to serve. The licensee's choice of a particular program format does not alter its obligation to meet community problems, needs and interests. The manner in which the licensee presents such responsive programming may, of course, be tailored to the particular format of the station. (See, however, Question and Answer 37, above.)

Question 33. What documentation must be placed in the station's public inspection file regarding the licensee's efforts to program to meet ascertained community problems, needs and interests?

Answer. Each year on the anniversary date of the filing of the station's application for renewal of license, the licensee must place in its public inspection file a list of no more than ten significant problems, needs and interests ascertained during the preceding twelve months. Concerning each problem, need or interest listed the licensee must also indicate typical and illustrative programs broadcast in response to those problems, needs and interests indicating the title of the program or program series, its source, type, a brief description thereof, time broadcast and duration. Such programs do not include announcements (such as PSA's) or news inserts of breaking events (the daily or ordinary news coverage of breaking newsworthy events).

APPENDIX C; PARTIES FILING COMMENTS

1. William Armstrong (President of KOSI, Aurora, Colorado).
2. American Broadcasting Companies, Inc.
3. Ben Hill Broadcasting Co. (WBHB, Fitzgerald, Georgia).
4. Bluestem Broadcasting Co., Inc. (KVOE and KLRF(FM), Emporia, Kansas).
5. Brandon-Robison Broadcasting Corp. (WYAM, Bessemer, Alabama).
6. Capitol Broadcasting Co., Inc. (WRAL-TV and WRAL-FM, Raleigh, North Carolina).
7. Carthage Broadcasting Co. (KDMO, KROK(FM), Carthage, Missouri).
8. CBS, Inc.
9. Central Broadcasting Co. (WCGC, Belmont, North Carolina).
10. Channel Two Television Co. and KPRC Radio Co. (KPRC-TV and KPRC, Houston, Texas).
11. J. B. Crawley (WCND, Shelbyville, Kentucky; WPTN-AM-FM, Cookeville, Tennessee; WMSK, Morganfield, Kentucky).
12. Dempsey & Koplovitz.
13. Gay Coalition Task Force on the Media.
14. Simon Geller (WVCA-FM, Gloucester, Massachusetts).
15. General Electric Broadcasting Co., Inc.
16. Greater Media, Inc.
17. Greater Portland Radio Broadcasters' Association.
18. Haley, Bader & Potts.
19. John Quinlan Hearne (shareholder of Santa Monica Broadcasting Co., licensee of KSRF, Santa Monica, California).
20. Heart O' Wisconsin Broadcasters, Inc. (WISM and WISM-FM, Madison, Wisconsin).
21. Mary Ann Heller.
22. Joint Comments of Radio Licensees.
23. Joint Comments of Television Licensees.
24. KCOK, Inc.; Concerned Communications Corp.; C & M Broadcasting, Inc.; Paulina Broadcasting Corp.; and KQEN Broadcasting, Inc.
25. KLIC, Inc. (KLIC, Monroe, Louisiana).
26. KYMN Radio (KYMN, Northfield, Minnesota).
27. Marx Media, Inc. (WKYK, Burnsville, North Carolina; WCSL, Cherryville, North Carolina; WKKR, Pickens, North Carolina; and WKHJ, Holly Hall, South Carolina).
28. Wendell Mayes, Jr. (of the Wendell Mayes stations).
29. McClatchy Newspapers.
30. Media Statistics, Inc.
31. Metromedia, Inc.
32. Midwest Radio-Television, Inc. (WCCO AM/FM/TV, Minneapolis, Minnesota).
33. National Association of Broadcasters (NAB).
34. National Black Media Coalition (NBMC).
35. National Broadcasting Co., Inc. (NBC).
36. National Organization for Women (NOW).
37. National Urban League, Inc.
38. Office of Communication of the United Church of Christ (UCC).
39. Ozark Broadcasting Corp. (WZOK and WOAB-FM, Ozark, Alabama).
40. Pappas Electronics, Inc. (KQEN and KBOS-FM, Tulare, California).
41. Progressive Broadcasting Co. (KOCO, KRCG-FM, Lawton, Oklahoma).
42. Public Interest Research Group; the California Citizen Action Group; The Connecticut Citizen Action Group; the Missouri Public Interest Research Group; the North Carolina Public Interest Research Group; the New Jersey Public Interest Research Group; and the Oregon Student Public Interest Research Group.
43. Radio Station WKJB AM-FM, Inc. (Mayaguez, Puerto Rico).
44. RKO General, Inc.
45. Southern Broadcasting Co.
46. Spanish International Communications Corp.
47. Storer Broadcasting Co.
48. UNDA-USA (National Association for Broadcasters and Allied Communicators).
49. West Virginia Radio Corp. (WAJR and WAJR-FM, Morgantown, West Virginia).
50. Westinghouse Broadcasting Co., Inc.
51. WIVY, Inc. [WIVY(TV) and WIVY-FM, Dothan, Alabama].

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FAIRNESS DOCTRINE

In considering a formal or informal complaint to the FCC, you should be aware of concerns covered by the Fairness Doctrine. The purpose of the Fairness Doctrine is to foster "uninhibited, robust, wide open" debate on controversial and significant issues in the community, the nation and the world, and to provide exposure to opposing viewpoints on issues that are raised.

Commercial Television and Radio

General Requirements:

The presentation of points of view on any controversial subject of public importance must be balanced, in the station's or network's overall programming with a reasonable opportunity for the presentation of any contrasting viewpoints.

This applies to all station programming, and not merely editorials. If the station or network cannot find sponsors for the opposing views, it must broadcast them at its own expense.

The format for program balance is left to the broadcaster's discretion.

(Do not confuse "balanced" programming with equal time. Equal time and equal opportunity, apply only to political broadcasts.)

Licensee Responsibility for Balance:

Although the Commission does not require second-by-second precision in the allotment of time to opposing viewpoints, it has ruled that it is unreasonable to consistently present one side of a question in prime time while relegating the contrasting viewpoint to periods outside prime time.

Access: Current enforcement of Fairness Doctrine under the FCC only occasionally requires stations to afford time to viewpoints that they have failed to broadcast. Only when a personal attack has been made (see page 67) are licensees obliged to give time to any particular individual or group.

Editorials: Licensees are encouraged to editorialize and to offer time for opposing viewpoints.

Noncommercial Educational Stations

Responsibility: The same general provisions of the Fairness Doctrine apply as to commercial stations with the following additional obligations:

a) Stations are prohibited from editorializing or voicing any support or opposition to political candidates.

b) "A strict adherence to objectivity and balance" must be maintained within all programs or program series which deal with controversial issues of public importance.

c) For each program in which an issue of public importance is discussed, the station is required to retain an audio recording for sixty days. These recordings must be available for public inspection, and stations are required to duplicate tapes upon request. There is a duplication fee.

Resources: Fairness Report 39 FR 26372 (1974)

Fairness Doctrine and Public Interest Standards: Handling of Public Issues, FCC 74-702; Docket 19260; 39 Federal Register 26372 (July 18, 1974)

Detail on the Fairness Doctrine available from Consumer Assistance Office, Federal Communications Commission, Washington, DC 20554.

Fairness Complaint Procedure:

You must first complain in writing to the broadcaster allowing reasonable time for the station to comply. If there is no acceptable response, complain directly to the FCC.

If you do file a Fairness Doctrine complaint with the Commission, a copy should be sent to the station. The complaint should contain the following specific information:

1) name of station or network
2) date and time of broadcast
3) issue presented
4) basis for your claim that issue is controversial and of public importance
6) basis for your claim that station or network has not broadcast contrasting views
7) basis for your claim that station or network has not afforded (or expressed the intention to afford) reasonable opportunity for presentation of contrasting views.

Note: In order to claim that station or network has not broadcast contrasting views in ite overall programming, you need not constantly monitor the station. As the Commission stated in its Fairness Report:

"While the Complainant must state the basis for this claim that the station has not presented contrasting views, that claim might be based on an assertion that the complainant is a regular listener or viewer: that is, a person who constantly or as a matter of routine listens to the news, public affairs and other non-entertainment carried by the station involved. This does not require that the complainant listen

Fairness Complaint Procedure, Continued:

to or view the station 24 hours a day, seven days a week . . . Complainants should specify the nature and should indicate the period of time during which they have been regular members of the station's audience." Fairness Report, 39 FR 26372, 26379 (1974)

Further, a basis for your claim that the station has failed to present contrasting views might be provided by correspondence between you and the station or network involved. Thus if the station's or network's response to your correspondence states that no other programming has been presented on the subject and none is planned, such response would also provide a basis for your claim.

PERSONAL ATTACK RULE (73.123)

In most cases the licensee has broad discretion in choosing spokespersons for differing opinions that are broadcast. However, if a personal attack is made on the honesty, integrity, character or similar personal qualities of an identified person or group during the discussion of a controversial issue of public importance, the licensee must offer the attacked individual or group an opportunity to respond. The FCC reasons that in the case of a personal attack, a response from the attacked individual or group will expose the listener to the most effective opposing viewpoint.

Commercial and Noncommercial Television and Radio Stations

Qualifications: To qualify for an opportunity to respond, the individual or group must have been attacked:

- during the discussion of a controversial issue of public importance. Offhand remarks by comedians or guests on variety programs may pass unchallenged unless the topic of discussion was controversial and of public importance.
- on the honesty, integrity, character or the like personal quality of an identified person or group. Name-calling or epithets are not actionable if they do not harm the individual or group as specified by the Commission.

Exemptions from Personal Attack Rule: Attacks on foreign groups or leaders. Attacks made by political candidates. Attacks made during *bona fide* newscasts, news interviews or on-the-spot news events.

Station Responsibility: The station is in no way discouraged from broadcasting a personal attack. However, once the attack has been made, the licensee must:

1) notify the party(s) attacked of the date, time and identification of the broadcast;
2) submit a script, tape or other accurate summary of the attack;
3) offer a reasonable opportunity to respond, free of charge, on the air.

Resources: Section 73.123 of the FCC Rules, Personal Attacks (one page xerox)

Fairness Doctrine and Public Interest Standards: Handline of Public Issues, FCC 74-702; Docket 19260; 39 Federal Register 26372 (July 18, 1974)

Personal Attack Complaint Procedure: If you believe that you or your group have been personally attacked during presentation of a controversial issue, and if you are not offered an opportunity to respond, you should complain first to the station or network involved. If you are not satisfied with the response, you may then complain to the Commission.

If you file a complaint with the Commission, a copy should be sent to the station. The complaint should contain the following specific information:

1) the name of the station or network;
2) the words or statement broadcast;
3) the date and time of broadcast;
4) the basis for your view that the words broadcast constitute an attack upon the honesty, character, integrity or like personal qualities of you or your group;
5) the basis for your opinion that the personal attack was broadcast during the presentation of views on a controversial issue of public importance;
6) the basis for your view that the matter discussed was a controversial issue of public importance, either nationally or in the station's local area, at the time of the broadcast;

Personal Attack Complaint Procedure, Continued

7) whether the station within one week of the alleged attack:

a) notified you or your group of the broadcast;
b) transmitted a script, tape or accurate summary of the broadcast if a script or tape was not available;
c) offered a reasonable opportunity to respond over the station's facilities.

After a complaint is made, the FCC usually asks the station to tell its side of the story. You should receive a copy of the FCC's inquiry and the station should send you a copy of its reply. The FCC usually sets deadlines for the station to answer and for you to respond to the station. Be sure to meet your deadline or the Commission will assume you have nothing more to say. Be prepared to wait out the FCC's final decision.

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EQUAL TIME RULE (SECTION 315)

(POLITICAL BROADCASTING)

General Requirements: If a station permits any person who is a legally qualified political candidate to use the station, it must provide the same opportunity for all other candidates for the same office.

Exemptions: The following types of broadcasts are exempt from this ruling:

(1) Bona fide newscasts
(2) Bona fide news interviews
(3) Bona fide news documentaries where the candidate appearance is incidental to the subject
(4) On-the-spot coverage of news events, such as political conventions.

Note: While the Equal Time Rule does not apply in the above instances, the Fairness Doctrine rulings are applicable to these broadcasts.

Request for Equal Time: Request for equal opportunity must come from the candidate or his designated agent directly to the station, no later than one week after the opposition's broadcast.

A candidate requesting equal time may be excepted from the one week requirement if (s)he was not a candidate at the time of the original broadcast.

Resources: Section 312 of the Communications Act or call FCC Political Broadcasting Office at (202) 632-7586.

Equal Opportunity Complaint Procedure: If you are a candidate or the designated agent and think that the candidate has been denied equal opportunities, you may complain to the Commission. A copy of this complaint should be sent to the station. Your letter of complaint should state:

Equal Opportunity Complaint Procedure: (cont'd)

(1) the name of the station or network;
(2) the name of the candidate for the same office and the date of his or her appearance on the station's facilities;
(3) whether the candidate who appeared was a legally qualified candidate for the office at the time of his appearance (this is determined by reference to the law of the state in which the election is being held);
(4) whether the candidate seeking equal time is a legally qualified candidate for the same office;
(5) whether you or your candidate made a request for equal opportunities to the licensee within 1 week of the first broadcast giving rise to the right to equal opportunities.

POLITICAL EDITORIALS OR ENDORSEMENTS

General Requirements Endorsing a Candidate:

When a broadcast station, in an editorial, endorses a legally qualified candidate for public office, it is required to transmit to other qualified candidates for the same office:
(1) notice as to the date and time of the editorial;
(2) a script or tape of the editorial; and
(3) an offer of a reasonable opportunity for the other candidates or their spokesmen to respond to the editorial over the licensee's facilities free of charge.

General Requirements Opposing a Candidate:

When a broadcast station, in an editorial, opposes a legally qualified candidate for public office, it is required to send the notice and offer to the candidate opposed. The notice and offer must be sent within 24 hours after the editorial is broadcast. If the editorial is to be broadcast within 72 hours of election day, the station must transmit the notice and offer "sufficiently far in advance of the broadcast to enable the candidate or candidates to have a reasonable opportunity to prepare a response and to present it in timely fashion."

Resources:

47 CFR 73.123(c). See also, the Fairness Primer;

or call FCC Political Broadcasting Office at (202) 632-7586.

Political Editorial Complaint Procedure:

If you are a candidate or a designated representative and believe that the station, in an editorial, has opposed the candidate or supported an opponent and has not complied fully with the above requirements, you should complain to the station or network involved. If, in response to your complaint,

Political Editorial Complaint Procedure: (cont'd.)

the station does not offer what you consider to be a reasonable opportunity to respond to the editorial, you may complain to the Commission. Send a copy of your complaint to the station. Use general complaint guidelines listed for equal time rule, substituting station editorial information for appearance of an opposing candidate.

FEEDING INTO THE SYSTEM: COMPLAINT TO STATION

A. INITIAL LETTERS OF COMPLAINT:

Your first complaints regarding television programming should be made directly and promptly to the local station carrying the program. When writing to the local station you should:

1. Write or type neatly on your own stationery.
2. Include specific name, date and time of the program.
3. Cite the particular aspects of the program you found inaccurate or offensive. (If a program is commendable, cite the particular aspects you found worthwhile.)
4. Offer suggestions or corrective measures for program improvement.
5. Suggest examples of what you would like to see on television.
6. Ask that your letter be placed in your local station's Public File. This request is important. If a challenge is made to a station's license renewal, documentation of viewer dissatisfaction must be registered with the station.
7. Discuss only one program per letter. (Often stations will file the letter with two or more program comments under only one of the programs named.)
8. Send copies of your letter to:
    - your local station's network, if applicable;
    - the major advertisers of the program;
    - your local PTA TV Project Director and the PTA TV Action Center;
    - the FCC.

B. LETTER OF COMPLAINT TO THE FCC

If the local station fails to respond to your concern and does not take corrective action, write to the FCC and include the following information:

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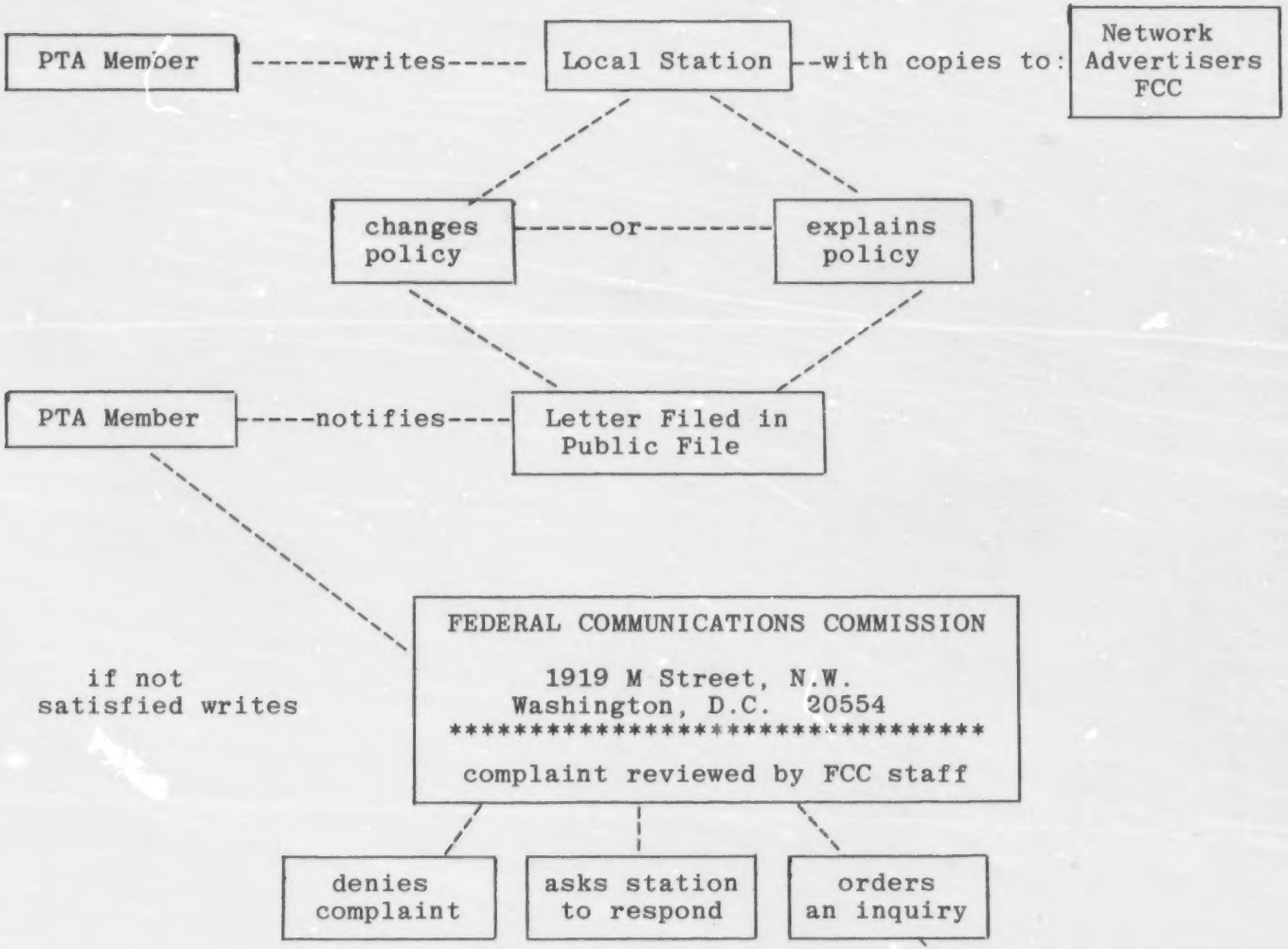
- your full name and address.
- the name of the program, its time and date of broadcast.
- reference to the copy of your letter which was sent to the FCC. Enclose another copy of your letter to the local station along with the station's response, if any.
- statement of what the local station has done or failed to do. Be as specific as possible; furnish dates, names and any other details.
- statement of what you would like the FCC and/or the station to do.
- send a copy of your letter to the FCC, to your local PTA TV Project Director and to the PTA TV Action Center.

Be as brief as possible. State the facts fully and avoid argument. The FCC will review the complaint, and if significant violations are found, the Commission will order a field inquiry.

LETTER OF COMPLAINT



84 CAUTION: The FCC's decision will be based on whether the public's interest, convenience and necessity are being served adequately by the local station. The FCC does not censor program content.

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C. LICENSING PROCEDURES

THE PUBLIC IS NOT LIMITED ONLY TO LETTERS OF COMPLAINT REGARDING THE OPERATION OF A STATION. The public is invited to participate in the Application for License, Renewal of License and Change in Facilities Proceedings. In fact, each station is required to air an announcement on the 1st and the 16th day of each of the six months preceding the filing of its renewal application. This announcement must state the date of the license renewal and invite the public to comment on the performance of the station.

You may raise any public interest question relating to the application or the applicant; for example, questions may be raised regarding the station's programming, ascertainment procedures, and employment practices.

Sometimes, when a group mak_s its concerns known to the local broadcaster, negotiations for suitable corrective action can solve the problem. In 1974, the Los Angeles Women's Coalition for Better Broadcasting negotiated such an agreement with KNBC-TV in Los Angeles (See Appendix). However, if no such accommodation can be made, your PTA can prepare either an Informal objection or a Petition to Deny when the broadcaster's license is scheduled for renewal by the Federal Communications Commission. In order to have either action seriously considered by the FCC, however, it is necessary to provide a background of dissatisfaction with the station's performance (i.e. letters in the public file, meetings with the station management to negotiate an equitable solution). If the license renewal objection is a "last minute" effort in the eyes of the FCC, it will probably be denied.

PETITION TO DENY DEADLINES

According to FCC guidelines, television broadcast licenses are renewed every three years. Unable to review the files of all licensees in the nation in one year, the FCC staggers dates of license renewal. To simplify the process, the staggering is done by state. Thus, Alaska is 1984, Alabama is 1981 and Arizona is 1983. The month of the deadline is also variable. Every other month (e.g. January, March, May, July, September, November) deadlines are assigned to each state as well as a year.

It takes at least a year to effectively monitor programs, file a complaint with the station and do the research necessary to document formal objections.

Your Rights to the Airwaves: PTA Guide to Citizen Action $4.00
Contains additional suggestions for visiting the local station, studying the public file with survey forms to document complaints for a petition to deny. Available from the PTA TV Action Center.

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PETITION-TO-DENY DEADLINES

Alabama	March 1, 1982; 1985; 1988
Alaska	January 1, 1984; 1987; 1990
Arizona	September 1, 1983; 1986; 1989
Arkansas	May 1, 1982; 1985; 1988
California	November 1, 1983; 1986; 1989
Colorado	March 1, 1983; 1986; 1989
Connecticut	March 1, 1981; 1984; 1987
Delaware	July 1, 1981; 1984; 1987
District of Columbia	September 1, 1981; 1984; 1987
Florida	January 1, 1982; 1985; 1988
Georgia	March 1, 1982; 1985; 1988
Hawaii	January 1, 1984; 1987; 1990
Idaho	September 1, 1983; 1986; 1989
Illinois	November 1, 1982; 1985; 1988
Indiana	July 1, 1982; 1985; 1988
Iowa	January 1, 1983; 1986; 1989
Kansas	May 1, 1983; 1986; 1989
Kentucky	July 1, 1982; 1985; 1988
Louisiana	May 1, 1982; 1985; 1988
Maine	March 1, 1981; 1984; 1987
Maryland	September 1, 1981; 1984; 1987
Massachusetts	March 1, 1981; 1984; 1987
Michigan	September 1, 1982; 1985; 1988
Minnesota	March 1, 1983; 1986; 1989
Mississippi	May 1, 1982; 1985; 1988
Missouri	January 1, 1983; 1986; 1989
Montana	March 1, 1983; 1986; 1989
Nebraska	May 1, 1983; 1986; 1989
Nevada	September 1, 1983; 1986; 1989
New Hampshire	March 1, 1981; 1984; 1987
New Jersey	May 1, 1981; 1984; 1987
New Mexico	September 1, 1983; 1986; 1989
New York	May 1, 1981; 1984; 1987
North Carolina	November 1, 1981; 1984; 1987
North Dakota	March 1, 1983; 1986; 1989
Ohio	September 1, 1982; 1985; 1988
Oklahoma	May 1, 1983; 1986; 1989
Oregon	January 1, 1984; 1987; 1990
Pennsylvania	July 1, 1981; 1984; 1987
Rhode Island	March 1, 1981; 1984; 1987
South Carolina	November 1, 1981; 1984; 1987
South Dakota	March 1, 1983; 1986; 1989
Tennessee	July 1, 1982; 1985; 1988
Texas	July 1, 1983; 1986; 1989
Utah	September 1, 1983; 1986; 1989
Vermont	March 1, 1981; 1984; 1987
Virginia	September 1, 1981; 1984; 1987
Washington	January 1, 1984; 1987; 1990
West Virginia	September 1, 1981; 1984; 1987
Wisconsin	November 1, 1982; 1985; 1988
Wyoming	September 1, 1983; 1986; 1989

Public participation in the application proceedings may take the form of an informal objection or a formal Petition to Deny.

Informal objections are dealt with in the same manner as complaints. The letter to the FCC should include the minimum information required for an effective complaint (p.75).

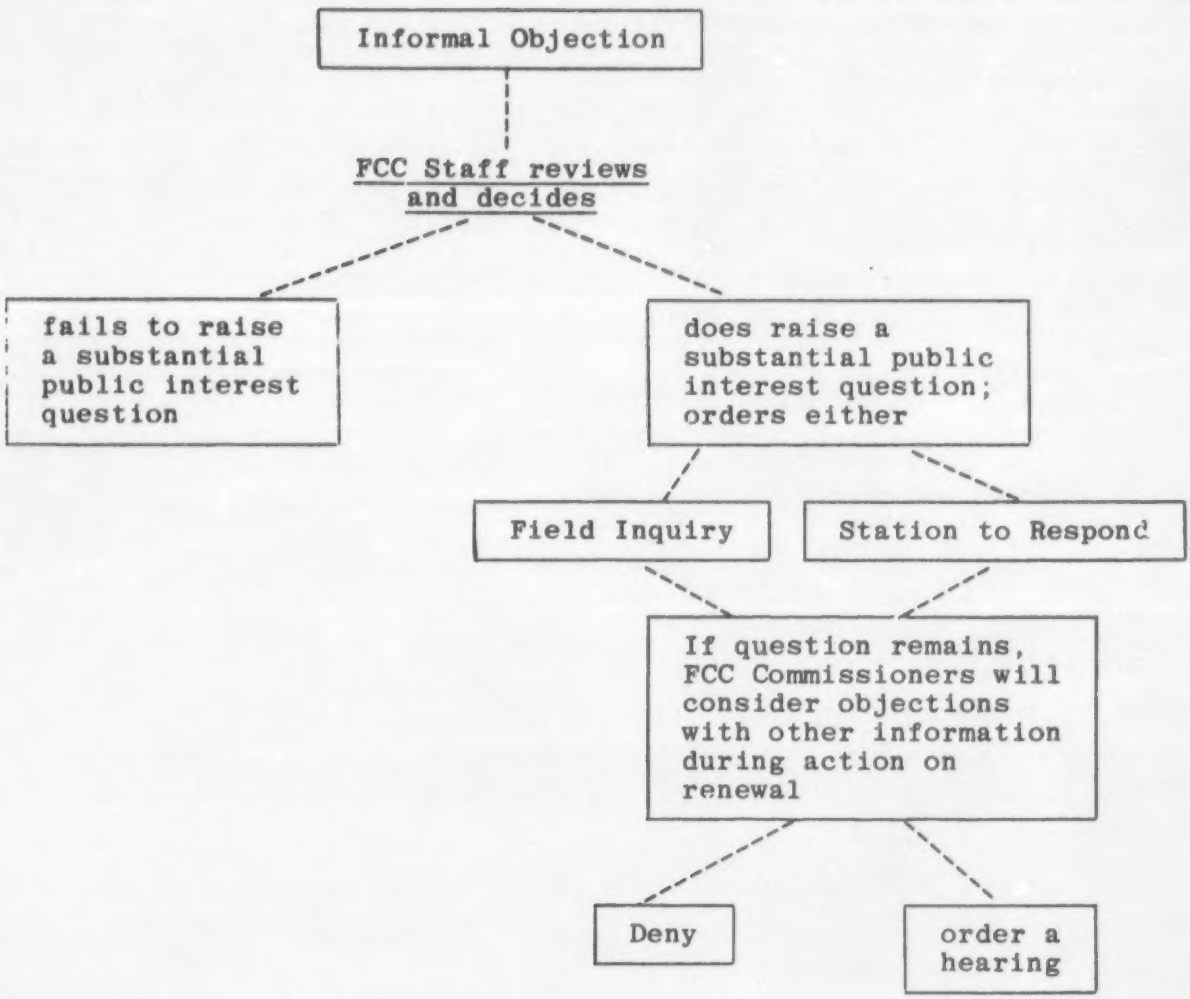
The informal objection is reviewed by the FCC staff. If a substantial public interest question is raised, either a field inquiry will begin or the station applicant will be asked to comment. If a question still remains, the Commissioners will review the materials as part of the application process. If the Commission finds the objection not sustained, the application is granted. However, a petition may be filed requesting a reconsideration of the decision.

If an informal complaint is not a strong enough step to take against the station, you may wish to consider petitioning the FCC to deny license renewal. This can be done in two ways. In a License Challenge, the challenger is seeking not only to prove the present licensee deficient, but to assume the license.

The other option, the route for concerned citizens groups, is to file a Petition to Deny. The basis for your petition may be purely technical (e.g., antenna height), management (e.g., employment practices) or performance (e.g., programming). Although your major concern might be the station's performance, you should plan to research each of these areas, since no Petition to Deny has ever been granted solely on the basis of program content.

PUBLIC INVOLVEMENT IN LICENSE PROCEDURES

Informal Objection


Informal Objection
FCC Staff reviews and decides
fails to raise a substantial public interest question
does raise a substantial public interest question; orders either
Field Inquiry
Station to Respond
If question remains, FCC Commissioners will consider objections with other information during action on renewal
Deny
order a hearing

Petition to Deny

The petition must state the specific allegations of fact (not hearsay, rumor, opinion or broad generalization) which, if true, would be inconsistent with the public interest, convenience and necessity.

Facts must be supported by an affidavit sworn by a person or persons with first-hand knowledge of the facts.

The petitioner must be a party in interest; that is someone qualified and knowledgeable to speak for the interests of the public.

The petitioner must serve a copy of the petition upon the applicant on or before the day the petition is filed with the FCC.

The petition must be filed with the FCC within the time prescribed by the rules -- by the end of the first day of the last full calendar month of the expiring term. (See list of expiration dates, page 79.)

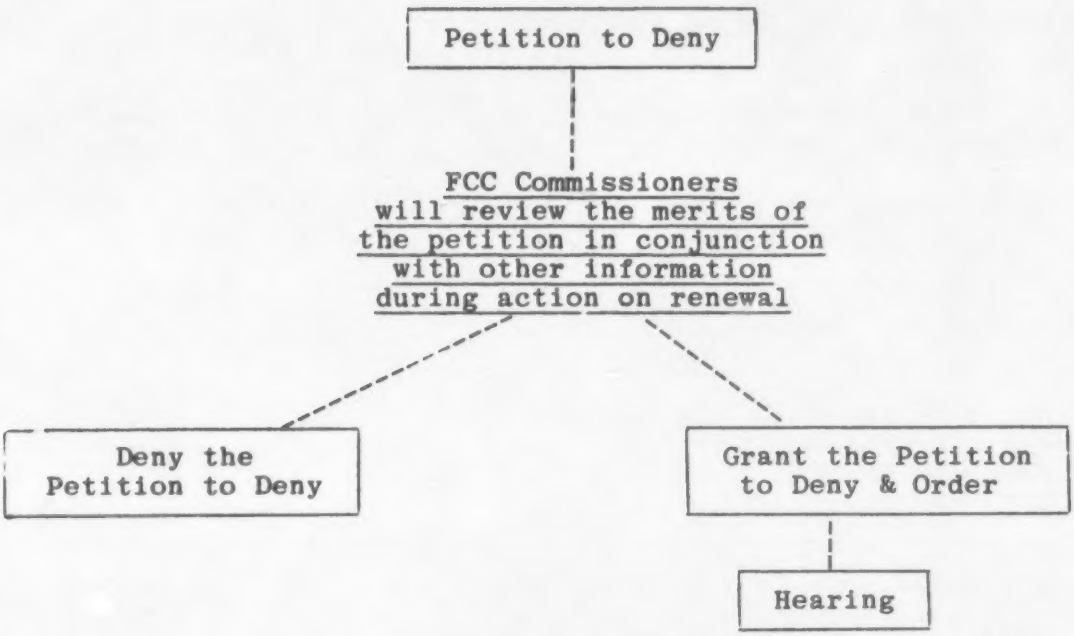
Procedure:

Questions raised in a Petition to Deny are dealt with on their merits by the commissioners (not the staff) in conjunction with the application for renewal or change of facilities.

Commissioners will either deny the Petition to Deny and grant the application or grant the Petition to Deny and order a hearing on some or all of the questions raised in the petition.

PUBLIC INVOLVEMENT IN LICENSE PROCEDURES

Formal Objection


Petition to Deny
FCC Commissioners will review the merits of the petition in conjunction with other information during action on renewal
Deny the Petition to Deny
Grant the Petition to Deny & Order
Hearing

The petitioner, unless specifically stated in the petition, has the right to participate in the hearing, and may be assigned the burden of proceeding with the introduction and proof of facts alleged. The FCC recommends that the petitioner retain an attorney for assistance in the hearing.

The hearing may be moved to the local community from Washington, D.C. if it appears that there will be a sizeable number of witnesses.

Additional persons can ask to testify at the hearing in support of the Petition to Deny, even though they were not among the initial group raising the formal objection to the application.

For information on the hearing and participation in the hearing, see the FCC publication "The Public and Broadcasting," available from the Broadcast Bureau, Federal Communications Commission, Washington, D.C. 20554. The publication can also be found in your local library's copy of the Federal Register, Volume 39, Number 173, Part III, September 5, 1974.

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VISITING YOUR TELEVISION STATION

Visiting the station to see the Public File can be an educational experience. Even if you are not involved in a formal monitoring of Public File forms, you may wish to make a station visit to familiarize yourself with its record keeping. The items required by the FCC to be in the Public File are listed on pages 50 and 51.

You do not need to make an appointment to look at the station's Public File, although you may wish to call in advance to determine the location of the file and the station's regular business hours. You may only review the file during those hours. You will probably be asked to register your name and address before seeing the Public File. The station may ask for your affiliation, if any, but you are not required to provide more than your name and address.

The Public File is not a single file folder. It may be several full file cabinets. Dress in comfortable clothes and shoes. You may be standing or kneeling as you pore over the files. You are urged to re-file material neatly and carefully.

You may obtain copies of Public File records at a nominal cost (cost of photocopying) by requesting them during your visit. If station clerical help is not too busy, they may make copies for you on the spot, but it is more likely they will be mailed out within a week.

The station's Program Logs (other than those comprising the composite week) are a different matter. These are not required to be available until 45 days after the broadcast date and an appointment must be made to inspect logs of specific dates.

You should visit the station individually or in groups of no more than about three persons. More than that makes data collection unmanageable. With different monitoring assignments, each may be interested in a specific segment of the Public File, but there may be limited space to read and review the materials.

Don't worry about another group's plans for visiting. Just keep your own group to an efficient minimum.

Be polite and firm. You will find most stations helpful, somewhat nervous and eager to please. Despite the station requirement to maintain Public Files, few members of the public know they exist and even fewer ask to see them.

Remember to keep an open mind during your visit. You are not trying to "burn" the licensee -- merely to record accurately and fairly as much information as possible about the station's performance.

NATIONAL PTA TELEVISION MONITORING PROJECT

The main thrust of the National PTA Television Monitoring project will be to have individual PTA members and their families monitor television programs and write letters to the local stations, the networks, the advertisers, and the FCC stating their concerns or praise about the quality of television programming. The Monitoring Form prepared by the National PTA will serve as an instrument

1. to critically view the content of the particular program
2. to resensitize the viewer to violence, stereotyping, sexploitation and other harmful behavior
3. to provide information for inclusion in letters to local stations, networks, advertisers and the FCC.

Individuals or groups not related to the National PTA may use the television Monitoring Form the same way as the PTA groups outlined above.

National PTA Monitoring Units will use the monitoring form in one of three ways:

1. The National PTA recommends that individual units assign specific viewing times to members who will monitor their assigned station at an assigned time, and then write evaluation letters to the local station, the network, the advertisers and the FCC with copies to the National PTA TV Action Center. This method will insure that all prime-time television programming in the local community will be monitored. Usually monitors are assigned one hour each for four weeks. If a movie or special of more than one hour appears, the monitor is to watch and score the entire program.

The PTA Monitoring Unit will:

- Recruit a minimum of 21 members to participate in the PTA Television Monitoring project.
- Conduct an orientation and training session.
- Assign a time and station to each person at the end of the training session.
- Summarize, at the completion of the monitoring period, the number of persons involved in the project and the number of letters written. This report will be mailed to the State Coordinator for the Television Monitoring Project as well as the PTA TV Action Center. A summary may also be included in the local Unit newsletter.

All of the materials for local Unit use will be sent from the TV Action Center. The materials will include:

an assigned television station or network

sample announcements and flyers for use in recruitment;

training and instructional materials;

monitoring forms;

sample assignment sheets.

The PTA State TV Coordinator will:

- Recruit local units or councils to participate
- Forward unit information to the TV Action Center
- Conduct training sessions for unit chairpersons
- Assist participating units as needed
- Provide background interviews and press information on the PTA TV project
- Keep up-to-date on PTA TV efforts through the Action Center hot line.

The PTA TV Action Center will provide model copies of training materials, assignment sheets, and summary sheets which may be duplicated for the Council or District's use.

2. Individual units unable to coordinate assignments, may choose to have members monitor <u>any</u> program of their choice and then write evaluation letters to the local stations, the advertisers, the networks and the FCC.

3. <u>Specially Selected Units</u> which are members of the National PTA TV Action Center will be invited to monitor prime-time TV for a special four week period. These units, in addition to the letter writing component of the project, will collect all their unit's monitoring forms. This data will be mailed to the PTA TV Action Center. The PTA TV Action Center will compile the survey information from the selected units, and prepare a <u>Program Review Guide</u> describing shows and scoring the objectionable and commendable characteristics of each. The <u>Guide</u> may be used by parents in supervising television viewing in the home, and as a model for teachers whose classes are evaluating programs and preparing reviews.

The local station, the network, the advertiser, and the FCC each play a different role in television programming. As we learned in the previous sections ("Understanding the Television Industry" and "Understanding the Federal Communications Commission") each group is <u>sensitive</u> to public pressure and can <u>modify</u> its policies to bring about an improvement in television programming. The letters received from all of the National PTA television monitors will apply that pressure.

In addition to the impact of the letter writing component of the project, the PTA TV Action Center will focus national attention on its list of membership - targeted commendable and objectionable programs, their advertisers, and network origin, if any. This list, together with the Program Review Guide, will assist the general public in guiding not only their television viewing habits, but also their product purchasing habits.

OBJECTIONS TO THE NATIONAL PTA TELEVISION PROJECT:
MYTHS AND FACTS

Mrs. Virginia Macy, past President of the California State PTA and a member of the National PTA Television Commission wrote the following to dispel the myths that had arisen about the National PTA television project when it began. It was originally printed in the Los Angeles Times, June 18, 1977, and continues to express the PTA position today.

PTA's Position on Television Violence

When a group takes up a cause to seek change, it is not unusual for the targeted people to respond in a way that will gain the sympathy of the general populaiton. This appears to be the case in reactions to the PTA's TV Violence Project.

We are beginning to hear mythical and exaggerated claims of what the PTA is trying to accomplish (Letters, June 4). It is important that these exaggerations be identified and that the truths of the PTA efforts be thoroughly understood.

The following are myths that seem to be surfacing about the project:

Myth 1 -- The PTA wants the government to censor TV programming.

Fact -- Tne PTA does not support government censorship. If it came down to violence vs. censorship and First Amendment rights, the rights posture would win hands down. Recently a bill was introduced in the Legislature that would set up such a TV violence review commission. The California PTA president personally called on the author and said, as much as the PTA was concerned about excess violence on television, it could not support a measure that would come this close to government censorship.

Myth 2 -- PTA believes TV violence is the sole cause of today's social ills.

Fact -- The PTA recognizes there are many influences that shape the lives of children. It has and is working to effect a change for the better wherever possible, whether it be in the child's schooling, better ways of treating juvenile offenders, realistic career training, courses in parent education and responsibility, etc.

To ignore the problem of excess violence on television would ignore the fact that television is one of the most pervasive and persuasive educators of our time and captures more hours of children's attention than those same children spend in school.

Myth 3 -- PTA is a vigilante group on a witch-hunt.

Fact -- The PTA is merely exercising its rights to express its views on what it sees as an undesirable influence on children. The National Assn. of Broadcasters (NAB) Code states in its preamble:

"The viewer also has a responsibility to help broadcasters serve the public. All viewers should make their criticisms and positive suggestions about programming and advertising known to the broadcast licensee."

The PTA studies other areas that influence children's lives and seeks to effect desirable changes. Legislation affecting a child's health, safety, welfare and schooling are examples of such study and action. The PTA may be vigilant in its concern for children in many areas that affect them, but witch-hunting is not its posture.

Myth 4 -- PTA wants no violence at all and prefers sterile, sanitized, "pap-type" programming.

Fact -- This also, is not true. PTA recognizes there is violence in our society and to delete it entirely would do equal injustice to portraying the truth. PTA's concern is the excess portrayal of violence, most particularly gratuitous violence. The fact that the average child at age 14 has watched 11,000 murders on the tube, we believe, is more than dramatization for effect. It is excess!

The PTA believes that TV writers and producers are capable of making a great variety of shows dealing with important subjects, and in a manner that is attractive to a broad spectrum of audience. The overemphasis and unwitting glorification of violence is unnecessary and has a detrimental effect upon the well-being of young people.

The PTA wishes to assist the industry, the parents, the school and the community to make this happen -- that is at the heart of the PTA's TV Project.

The following questions are to be answered following the program. They are reflective questions about the quality of the violence and the consequences of violence.

1. In general, were the initiators of the violence

   (a) ☐ rewarded (c) ☐ no action

   (b) ☐ punished (d) ☐ don't know

2. In general, what were the consequences of the violence to the victims?

   (a) ☐ physical injury (c) ☐ psychological injury

   (b) ☐ property loss (d) ☐ social injury

   (e) ☐ other

3. Were these consequences treated in a realistic manner?

   (a) ☐ pain was expressed (c) ☐ grief was expressed

   (b) ☐ actual property loss was shown (d) ☐ none

   (e) ☐ other

4. Were the violent episodes necessary for the story's development?

   (a) ☐ formed a key part (c) ☐ added interest only

   (b) ☐ Caused excitement only (d) ☐ not necessary

5. Were there attempts to solve conflicts by

   (a) ☐ negotiation (c) ☐ compromise

   (b) ☐ discussion (d) ☐ other

6. Were the "good guys" initiators of any of the violent incidents?

   (a) ☐ none (c) ☐ four - six

   (b) ☐ one - three (d) ☐ over seven

NATIONAL PTA

INDIVIDUAL MONITORING FORM

You are now involved with over 6 million PTA members and their families in an attempt to improve television programing. This change will take place if you and your family inform the television stations of your concerns about the quality of television programing. Your help is essential.

- Look over this form - before the program you are monitoring begins. Advertisements begin immediately following station identification announcement before the program begins.
- Mark the violent incidents as they occur during the program.
- Total the incidents by category at the completion of the program.
- Answer the questions on the back of the form.
- WRITE A LETTER TO YOUR LOCAL STATION sharing your thoughts about the program you have just monitored. Be specific:
  - cite the particular aspects of the program you found offensive or worthwhile.
  - include the ages of your children, and whether you consider this program appropriate for their viewing.

  Be suggestive: give examples of what you would like to see on television.

  Ask that your letter be placed in the station's public file.
- SEND COPIES OF YOUR LETTER TO:
  1. The station's Network
  2. The major advertisers on the program
  3. The FCC
  4. Your local PTA Unit (for the PTA file)

PTA UNIT: _____

Program: _____ Date: _____

Network: _____ Station: _____ Time: _____ Day: _____

My Name: _____ Phone: _____

Address: _____ Ages of Children: _____
City State

ADVERTISERS: List all from time of station announcement immediately before the program begins to the next station announcement following the program.

BEFORE: _____

_____

_____

_____

DURING: _____ _____

_____ _____

_____ _____

_____ _____

AFTER: _____

_____

_____

_____

Refer to "Guide to Prime Time Advertisers" for the addresses of major national advertisers.

Record as VIOLENCE all incidents in which one human or human-like character
(1) hurts another human, human-like character, or property.
(2) forces action on threat of being hurt or killed.

We are also concerned about violation of laws by those persons engaged in the detection and arrest of law-breakers.

	# of Incidents Tally Score: 7HU //	Total
ACTS OF PHYSICAL VIOLENCE		
Fighting, Beating, Kicking, Shoving, Choking	_____	_____
Cruelty	_____	_____
Rape, Hostage, Kidnap	_____	_____
RESULTS OF PHYSICAL VIOLENCE		
Attacked, Wounded	_____	_____
Killed	_____	_____
WEAPONS USED OR THREATENED		
Guns	_____	_____
Knives	_____	_____
Other - Cars, Bombs, etc.	_____	_____
VIOLENCE TO PROPERTY		
Arson	_____	_____
Crashes	_____	_____
Theft	_____	_____
Vandalism	_____	_____
VIOLATION OF LAWS BY LAW ENFORCEMENT PERSONNEL		
Searches without warrants; illegal entry/property seizure	_____	_____
Arrested not informed of rights; coerced testimony	_____	_____
Traffic Safety Laws Violated	_____	_____

Each of the above categories should remain separate. Please do not add totals together.

CITIZEN REVIEW UNIT

NATIONAL PTA TV ACTION CENTER

700 N. RUSH ST. CHICAGO, ILLINOIS 60611 — CALL (800) 323-5177, IL RESIDENTS (800) 942-4266

NETWORK: _____ STATION: _____

SCHOOL: _____ PROGRAM: _____

STATE: _____ DATE: _____ TIME: _____

Please list all program advertisers on the reverse side. Answer these questions at the conclusion of each program. From your evaluation and the evaluation of other Citizen Review Units, the National PTA will develop a PROGRAM REVIEW GUIDE. It is very important to fill out each category, whether you feel it applies or not. Your comments are essential for developing our "reviews." The numerical scores are used to rank programs. Circle your response.

I. QUALITY OF LIFE:	POOR (NEVER)		AVERAGE (SOMETIMES)		EXCELLENT (OFTEN)
• Supports Family Values	1	2	3	4	5
• Reinforces Positive Social or Humane Values	1	2	3	4	5
• Conflicts Resolved Through Negotiation/Discussion	1	2	3	4	5
• Exemplary Role Models	1	2	3	4	5
• Wholesome Entertainment	1	2	3	4	5
• Education and Human Awareness	1	2	3	4	5
• Other /Comment _____	1	2	3	4	5

II. OFFENSIVE CONTENT:	POOR (OFTEN)		AVERAGE (SOMETIMES)		EXCELLENT (NEVER)
• Gratuitous Violence: (violence to maintain interest, violence not necessary for plot development, glorified violence)					
- violence to persons	1	2	3	4	5
- violence to property	1	2	3	4	5
- violence to laws	1	2	3	4	5
• Sexploitation: (exploitative or gratuitous use of human sexuality to maintain interest, not necessary for plot development, glorified sexuality)					
- dialogue, jokes	1	2	3	4	5
- actions, gestures, costumes	1	2	3	4	5
• Stereotyping:					
- racial, ethnic	1	2	3	4	5
- sexual	1	2	3	4	5
- age	1	2	3	4	5
• Language: (profanity/careless grammar	1	2	3	4	5
• Alcohol, tobacco, drugs	1	2	3	4	5
• Other/Comment _____	1	2	3	4	5

III. PROGRAM QUALITIES: (Artistic & Technical)	POOR		AVERAGE		EXCELLENT
• Program Plan: (plot) Is it clear, unique, exciting, high interest? Or slow, dull and commonplace?	1	2	3	4	5
• Script: (dialogue) Is it appropriate for the character and situation (e.g. absorbing, touching, amusing) or trite, hackneyed, unimaginative and unrealistic?	1	2	3	4	5
• Acting/Direction: Are the characters realistic? Do you feel you get to know them through their speech, gestures and action?	1	2	3	4	5
• Music, special effects	1	2	3	4	5
• Scenery, costuming	1	2	3	4	5
• Other/Comment _____	1	2	3	4	5

CHECK ONLY ONE BOX:

- ☐ a. Not beneficial, but probably harmless for:
- ☐ b. Beneficial, and recommended for:
- ☐ c. Possibly harmful, and not recommended for:

CIRCLE APPROPRIATE AGE GROUP:

Preschool 2 - 5 Children 6 - 10 Early Teen 11 - 14 Teen 15 - 18 Adults

PROGRAM COMMENTS AND DESCRIPTION:

ADVERTISERS:

Mid-program

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Training The Home Team

HOW TO CONDUCT A TRAINING SESSION

The materials in this manual provide the nucleus of information for the training sessions. In addition, at each training session the following information must be provided:

- A list of the local television stations, their addresses and the names of the general managers.

  The addresses can be found in the local telephone directory. In the alphabetical listings (white pages), look up the call letters of the local station. In the classified listings (yellow pages), look up "Television Stations and Broadcasting Companies." Call each station, and ask for the name of the general manager.

- A list of the major advertisers, their products and their addresses.

A cross-reference of products and corporations will be needed for letters to advertisers. A listing of corporate sponsors' addresses is not sufficient unless their products are known. Quite often a product advertisement does not contain the name of the parent corporation. For example, Folgers is a product of Procter & Gamble; Certs is a product of Warner-Lambert Pharmaceuticals, but these parent companies might not be mentioned in the commercial.

An abbreviated list of the current top 50 TV advertisers is included in this manual. An inexpensive source of this information is:

National Television Advertisers
Ethel Daccardo
3245 S. Wisconsin Ave.
Berwyn, IL 60402
(312)788-3577

Annual Directory-$3.00
55 pages, pamphlet size;
fair resource

If your monitoring is to include advertiser profiles, you may wish to check information in the following directories which are usually available at the reference section of a local library:

STANDARD DIRECTORY OF ADVERTISERS
Approximately $150
lists company, its products and its advertising agency

DIRECTORY OF CORPORATE AFFILIATIONS (Who owns Whom)
Approximately $120
lists company, its address, its advertising agency, and tells how much it spent on advertising (network, print, etc.)

Both may be obtained from:

NATIONAL REGISTER PUBLISHING CO., INC.
5201 Old Orchard Road
Skokie, IL 60077
(312) 470-3100

If you wish to hold a practice monitoring session, you may check your local television schedule for appropriate programming. Of special interest will be entertainment series which regularly depict a school or family situation with interaction between students, teachers and members of community (e.g., Happy Days, Harper Valley PTA, One Day at a Time, Love Sidney, Benson, Diff'rent Strokes might be helpful.

You may wish to schedule your training session around the appropriate program, but be sure to allow enough time for explaining the monitoring project and how to use the form before the practice session.

Make up your own TV training packets. PTA units may feel free to quick-print or photocopy any training materials in this manual. For economy, local trainers may wish to delete some selected readings.

The following pages include sample agendas, press releases, meeting simulations and resourse lists for films, books and citizen groups active in TV.

Suggested Agenda For a THREE Hour Training Session

15 minutes	Effects of Television on Children PTA TV Project Update
45 minutes	Understanding the Television Industry Audience Measurement Role of the Network Role of the Local Station Advertisers Syndicators Producers
30 minutes	Understanding The Federal Communications Commission Overview Ascertainment License Process & Petition to Deny New Technology
5 minutes	Break
80 minutes	PTA TV Monitoring Overview Possible Objections Unit Responsibilities Unit Activities Systems for Follow-up

Suggested Agenda For a TWO Hour Training Session

10 minutes	Effects of Television on Children PTA TV Project Update
25 minutes	Understanding The Television Industry Audience Measurement Role of the Networks Role of the Local Stations Advertisers Syndicators Producers
20 minutes	Understanding The Federal Communications Commission Overview Ascertainment License Process & Petition to Deny New Technology
50 minutes	PTA Monitoring Overview Possible Objections Unit Responsibilities Unit Activities Systems for Follow-up

SAMPLE PRESS RELEASE

FOR

LOCAL UNIT'S COMMUNITY NEWSPAPERS

Date _____
For Immediate Release

For further information,
contact: (name)

(phone)

(JEFFERSON SCHOOL) PTA JOINS NATIONAL

TV VIOLENCE PROJECT

The (Jefferson School) PTA of (Hillside) will be joining the thousands of other PTA units across the nation (meeting date, e.g. Sept. 20) as they begin training for participation in the National PTA television monitoring project, announced (Jane Smith), (PTA President).

The (Tuesday) workshop will be held from (7) to (10 p.m.) in the (Jefferson School Cafeteria). (Mark Jones), (President of Hillside PTA Council) will introduce participants to National PTA Television Commission findings on the effects of television viewing on children. Training will also include understanding the television industry and the Federal Communications Commission, how citizens can be involved in TV concerns and how to use PTA monitoring materials .

Those attending the program will be asked to monitor one assigned hour each week for four weeks. After the month of monitoring, participants will write

(more)

letters to station managers, networks, the F.C.C. and advertisers outlining their criticism or praise.

[OPTIONAL SENTENCE: The tabulation of results and letter writing session is scheduled for (Tuesday, October 25).]

The National PTA project was initiated in 1975 by convention delegates. Subsequently, the organization heard testimony of hundreds of persons at public hearings which convinced the PTA that television can contribute to aggression, imitative violence, desensitization, distortion of reality, paranoia and diminished quality of life for young viewers.

Any (Hillside) residents concerned about the effects of television on viewers are invited to participate in the (Jefferson) PTA project, stated (Mrs. Smith). (Mrs. Smith) may be contacted at (phone number) for further information.

# # #

SAMPLE PRESS RELEASE

FOR

LOCAL UNIT NEWSLETTER

NATIONAL PTA TELEVISION PROJECT NEEDS YOU

MURDER, ROBBERY, RAPE, BRUTALITY . . .! What's a nice organization like the PTA doing in a project like this? Another evening of television programming convinced millions of PTA members that action was essential.

Since 1975 our National PTA convention delegates have been adopting resolutions detesting the quality of television programming and seeking solutions for television's harmful effects on children and youth. In 1977 our National PTA Television Commission held public hearings throughout the United States where the testimony of hundreds of persons convinced us that television violence contributes to aggression, imitative violence, desensitization, distortion, paranoia and diminishes the quality of life for young viewers.

Cancellation of PTA's top scoring programs with few high quality replacements for family viewing has stimulated our unit to become more involved in this National PTA project, and WE NEED <u>YOUR</u> HELP TO BE EFFECTIVE. Can you do the following?

(more)

1. Attend a training session on _____.
2. Accept a program monitoring assignment.
3. Monitor your assigned program.
4. Write follow-up letters to the local station, the network, the advertisers and the F.C.C. Send copies to the PTA Action Center, 700 N. Rush, Chicago, Illinois 60611.

   (OPTIONAL SENTENCE: We will arrange a group letter writing session, if you wish.)

You may invite interested non-members -- individual citizens or community groups -- to participate in this PTA project.

One network executive, quoted in TELEVISION DIGEST, called the National PTA project "the most effective challenge to come down the line on this issue so far."

Only through everyone's efforts can our television monitoring activities bring the quality of change to television programming we have been seeking.

Please join us! For more information, contact _____ (name), _____ (phone).

SUGGESTED READINGS

Air Time
Gary Paul Gates. 1978

As It Happened
William S. Paley. 1979

Clearing the Air
Daniel Schorr. 1977

Deciding What's News
Herbert J. Gans. 1979

Education for the Television Age
Milton E. Ploghoft & James A. Anderson 1981

Four Arguments For the Elimination of Television
Jerry Mander. 1978

Growing Up on Television: A Report to Parents
Kate Moody. 1980

How to be Heard
Ted Klein & Fred Danzig. 1974

Image and Impact
William F. Fore. 1970

Keeping Your Eye on Television
Les Brown. 1979

Media Sexploitation
Wilson Bryan Key. 1976

Media World: Programming the Public
John M. Phelan. 1977

Reluctant Regulators -- The FCC and the Broadcast Audience
Barry Cole and Mal Oettinger 1978

Remote Control: Television and the Manipulation of American Life
Frank Mankiewicz & Joel Swerdlow. 1978

See No Evil
Roger Cowan. 1979

Television: The Business Behind the Box
Les Brown. 1971

Television & Human Behavior
George Comstock, Steven Chaffee, Natan Katzman
Maxwell McCombs & Donald Roberts. 1978

Television & Youth: 25 Years of Research & Controversy
John P. Murray; BoysTown Center. 1980

Television Awareness Training
Ben Logan, editor. 1979

The Incredible Television Machine
Lee Polk & Eda LeShan. 1977

The Mind Managers
Herbert I. Schiller. 1974

The Newscasters: The News Business as Show Business
Ron Powers. 1977

The New York Times Encyclopedia of Television
Les Brown. 1977

The Show and Tell Machine
Rose K. Goldsen. 1975

The Tin Kazoo
Edwin Diamond. 1975

The Wired Society
James Martin. 1978

TV On/Off
Ellen B. DeFranco. 1980

Videotext
Efrem Sigel, Editor. 1980

We're Being More than Entertained
Robert Cirino. 1977

Window Dressing on the Set: Women & Minorities in Television
U.S. Civil Rights Commission. 1977

FOR CHILDREN

The Week Mom Unplugged the TV's
Terry Wolfe Phelan, Four Winds Press, N.Y. 1979

SUGGESTED FILM RESOURCES

- CRITICAL THINKING: MAKING SURE OF FACTS - Coronet Instructional Films (11 minutes bw: $5.00 color: $6.55)

  Topics dealing with reading, listening and television viewing demonstrate how to evaluate the facts. This involves knowing whether information and assessing the skills and knowledge of the source. 1971

- CURRENT EVENTS: UNDERSTANDING AND EVALUATING THEM - Coronet Instructional Films (11 Minutes bw: $5.00)

  Encourages students to develop criteria for evaluating the accuracy and significance of current events and their transmission. Compares personal observation of events with accounts in various news media, and points out the importance of questioning the reliability of information received. 1963

- IT'S AS EASY AS SELLING CANDY TO A BABY - Action for Children's Television (15 minutes color)

  Shows the effects of TV on the health and buying habits of young children, specifically data on sugar consumption.

- KIDS FOR SALE - (20 minutes color $30)

  Looks at the discrepancies between what children's television is and what it could be, and explores the pervasive effects of television commercials, stereotyping, and violence on young viewers.

- MEDIA: MASSAGING THE MIND - Document Associates, Inc. (23 minutes color: $11.50)

  Indicates that satellites, lasers and holograms will be the techniques for delivering future media message, and content will be whatever the individual is willing to pay for. Isaac Asimov, scientist and writer, calls these systems the weapons of the Fourth Revolution. Newspaperman Arnold Agnew suggests that newspapers and magazines will be radically altered by the continual speed-up of electronic journalism. Dr. Ernest Dichter, media specialist, states that specialization of magazines to specific audiences will help them survive. Also explores the role television plays in shaping the image of politicians. 1971

- SECONDS TO PLAY -
Films, Inc. (28 minutes color)

  Behind-the-scenes look at the televising of a football game points up the manipulation which makes it more than just a sporting event.

- SIX BILLION $$$ SELL: A CHILD'S GUIDE TO TV COMMERCIALS -
Consumer Reports Films, Box XA-35, 256 Washington Street, Mount Vernon, NY 10550 (15 minutes color $25)

  Clips from TV commercials, animation, and an original pop theme song to teach children about the techniques used by advertisers. Appropriate for grades three through eight.

- TELEVISION: A POLITICAL MACHINE -
National Educational Association (15 minutes bw: $6.00)

  Shows how old-time political campaigning has been changed with the advent of extensive television coverage. Focuses attention on the candidates as television personalities, the role of newscasts, and the character of paid political announcements. Presidential candidates include the late Robert Kennedy, Eugene McCarthy and Richard Nixon. 1968

- TELEVISION AND POLITICS -
CBS/BFA Educational Media (25 minutes color: $12.10)

  Examines the psychology, history, economics and ethics of political campaigning via television. Reported by Mike Wallace. 1970

- THE TELEVISION NEWSMAN -
Pyramid Films, Box 1048, Santa Monica, CA 90406
(28 minutes color: $35)

  Shows a day in the life of an "eye-witness" news reporter. Some insights, but we do not see hassles on the screen.

- THE 30-SECOND DREAM -
Mass Media Ministries, 2116 N. Charles St., Baltimore MD 21218
(15 minutes color: $25)

  Montage of some of the best TV commercials around, explores the fantasy world of television advertising, where intimacy, vitality and success are "only a purchase away." Suitable for junior high school through adult audiences.

120

- TV NEWS: MEASURE OF THE MEDIUM -
Educational Media (17 minutes color: $8.60)

  Demonstrates the complexities of broadcast journalism by taking a behind-the-scenes look at the news room of a television station, and provides a frame of reference for critical judgement of news content. Shows various sources of news information; telephone contacts, wire photos, video tapes, reporters, and camera crews. Two versions of a simulated news story are presented by two different television stations, after which the differences in presentation are discussed and analyzed. 1971

- THE WHOLE WORLD IS WATCHING -
National Educational Television (54 minutes two reels bw: $12.70)

  A discussion of a bias in television newscasting presents the views of television reporters, including David Brinkley and Walter Cronkite, and of critics John Pastore and John Fischer. Considers such topics as advertising influences on news content and whether or not television reports news or attempts to make it. Reviews television coverage of the 1968 Democratic National Convention in Chicago. 1969

- TV: THE ANONYMOUS TEACHER -
Mass Media Ministries, (15 minutes color: $20)

  Children react as they watch TV. Includes interviews with psychologists and child specialists on the influence of television for parents and teachers. This older film still tells the story. May be reserved by member units from the PTA TV Action Center on first-come basis (cost of postage and insurance only.)

CITIZENS GROUPS

- Accuracy in Media, Inc.
  777 14th Street, N.W., Suite 427
  Washington, DC 20005
  (202) 783-4406
  Contact Person: Vernita Adams

  AIM strives to correct what it perceives to be serious errors or omissions of fact in national news coverage by both print and electronic media. AIM publicizes through letters to the editor, paid advertisements, or Fairness Doctrine Complaints with the FCC. Membership by contribution. Publications: The AIM Report -- bi-monthly ($15.00/year)

- Action for Children's Television (ACT)
  46 Austin Street
  Newtonville, MA 02160
  (617) 527-7870
  Contact Person: Peggy Charren

  Works to improve the quality of television programming for children and to reduce the number of commercial advertisements aimed specifically at children. Publications: re:act (double issue bi-annually) $15.00 with membership. Also films - see film resource list.

- American Council for Better Broadcasts
  120 East Wilson Street
  Madison, WI 53703
  (608) 257-7712
  Contact People: Jeff Bowden, President
  Marieli Rowe, Executive Director

  Conducts annual Look-Listen Opinion Poll, a compilation of viewers' opinions of programs. Gives Sponsor Recognition Awards to sponsors of outstanding programs. Membership costs vary between $5.00 and $100.00 depending upon the type of membership desired. Publications: Better Broadcasts News -- 6 issues/year. $5.00/year subscription, free to members. Additional publications list available upon request.

- Citizens Communications Center of the Institute for Public Representation of the Georgetown University Law Center
  600 New Jersey Avenue, N.W.
  Washington, DC 20001
  (202) 483-0170
  Contact Person: Nolan Bowle

  Nonprofit public interest law firm specializing in communications issues; brings cases before the FCC and the courts; assists groups in litigation and negotiations with broadcasters and cable operators; files comments on FCC proceedings and provides advice on legal matters. Services are limited to citizen groups that have no direct economic interest in the outcome of the litigation and that cannot otherwise obtain expert legal counsel. Publications: Access is Fairness ($2.00), Public Broadcasting and Equal Employment Regulation: Where Does the Buck Stop ($4.50), A Study of the Federal Communication Commission's Equal Employment Regulation: An Agency in Search of a Standard ($4.50). Parting Shots ($1.00). Any of their documents before the FCC are available for the cost of printing and postage.

- Gray Panther Media Watch
  475 Riverside Drive, Room 861
  New York, NY 10027
  (212) 870-2715
  Contact Person: Lydia Bragger

  Works to change attitudes and behavior toward old people that result from negative stereotyping by the media. Monitors the media for such stereotyping, and researches its effect on behavior and attitudes of viewers of all ages. Holds bi-monthly meetings to consider, evaluate and act upon complaints and commendations.

- IAM Media Project
  International Association of Machinists & Aerospace Workers
  1300 Connecticut Avenue, Room 909
  Washington, DC 20036
  (202) 857-5220
  Contact Person: Robert Kalaski

  Newly formed media project has IAM members monitor entertainment programming to determine whether television's image of workers in America shows them as valuable contributors to society or as uninformed, silly background characters. Monitors evaluate news and documentary programming to determine if coverage of issues of concern to organized labor is fair and well-balanced. The Media Project provides a training manual and monitoring forms.

- Media Access Project
  1609 Connecticut Avenue, N.W.
  Washington, DC 20009
  (202) 232-4300
  Contact Person: Andrew Jay Schwartzman, Executive Director

  A nonprofit public interest law firm specializing in public access, Fairness Doctrine, and other First Amendment issues in communications. Represents diverse local and national organizations and individuals before the courts, the FCC, the Federal Trade Commission and other agencies. Publications: The Action Package ($5.00), The Fairness Doctrine -- How to Use It, Taking the Initiative: Corporate Control of the Referendum Process through Media Spending and What to do About it ($15.00, or $10.00 for nonprofit groups).

- Media Action Research Center, Inc.
  475 Riverside Drive, Suite 1370
  New York, NY 10027
  (212) 865-6690
  Contact Person: Nelson Price, President

  The Media Action Research Center has researched the effects of television on viewers; helped develop Television Awareness Training. Publications: 1980 edition of the T-A-T workbook called The Viewer's Guide for Family and Community by Ben Logan is available for $12.95.

- National Association for Better Broadcasting
  7918 Naylor Avenue
  Los Angeles, CA 40045
  (312) 641-4903
  Contact Person: Frank Orme, Executive Vice President

  Publishes "White Paper" series of educational papers on citizens' rights and responsibilities in broadcasting. 50 copies, $2.00; individual copies, send self-addressed, stamped (30¢) envelope.

- National Citizens Committee for Broadcasting (NCCB)
  1530 P Street, N.W.
  Washington, DC 20005
  (202) 462-2520
  Contact People: Sam Simon, Executive Director
  Ralph Nader, Chairman

  NCCB's goal is to make media diverse and more responsive to the public interest rather than to government, advertiser, or corporate dominance. Participates in litigation and FCC rule-makings and other proceedings. Membership is by donations. Publications: Access ($36.00/year for institutions, $24.00/year for individuals, $18.00/year for students) bi-weekly; Media Watch (free with membership or subscription to Access) quarterly.

- National Citizens Communication Lobby
  P.O. Box 19101
  Washington, DC 20036
  (202) 466-8290
  Contact Person: Nicholas Johnson, Chairman

  Distributes informative reports on legislative issues and testifies before Congressional committees on pending bills, FCC appointments, and other communications policy matters. Membership by contribution.

- National Council of Churches Communication Commission
  475 Riverside Drive
  New York, NY 10027
  (212) 870-2567
  Contact Person: Dr. William F. Fore, Director

  The Communication Commission of the NCC addresses all public interest media issues such as equal employment opportunity in the media, television captioning for the hearing impaired and the effect of television advertising of contraceptives on the public.

- National Organization for Women (NOW)
  Media Reform Committee
  425 13th Street, N.W.
  Washington, DC 20004
  (202) 347-2279
  Contact Person: Kathy Bonk, Chairperson

  Gives technical assistance and advice to chapters which are promoting the employment and the positive image of women in the broadcast media, and monitoring the FCC. Participates in rulemaking procedures, testifies before Congress, files Petition-to-Deny license renewals, and participates in informal objections before the FCC. Local chapters have negotiated agreements with broadcasters in numerous cities. Publications: National NOW Times (monthly).

- Office of Communication of the United Church of Christ
  105 Madison Avenue
  New York, NY 10016
  (212) 683-3834 (until 9:00 p.m.)
  (212) 683-5656
  Contact People: Everett C. Parker, Director
  Jan Engsberg, Associate Director

  A leader in broadcast reform movement on behalf of public rights in radio, television and cable since 1954. Prepares excellent analysis of legislative issues in communications. A successful supporter of minority rights in licensed media, UCC brought about license revocation and FCC rules on discriminatory practices. TELECOMMUNICATIONS CONSUMER COALITION originates from UCC offices. Publications: A Short Course in Cable by Jennifer Stearns ($1.00).

"THE ASCERTAINMENT INTERVIEW"

Simulation

Simulation Requirements

Time: 3 min. explanation
3 min. physical organization
7 min. small group preparation
20 min. interview activity
2 min. (per group) report-back

Space: 4 chairs in circle or around table

Equipment: Pencil & paper for participants

Pre-assignment: Numbers 1 - 4

Characters: 4 persons

1 Local Station Manager
3 PTA Members

Note: If group does not divide evenly by four, extra persons may be randomly assigned as PTA members to existing groups.

Simulation Goal

Through the simulation of an ascertainment interview, participants will experience both the deliberate and unconscious blocks to communication of public concern to the station. It will be the goal of the PTA group to persuade the station manager to view PTA concerns as part of the community's problems, and improvement of the station's programming as part of the community's needs and interests.

Simulation Activity

The station manager will sit at an assigned table or circle of chairs. Each person will read his/her assigned page. The manager will develop a strategy to keep focus of the interview on general community problems, avoiding any commitment to change or alter station policy. The PTA group will seek a commitment for better coverage of PTA concerns, improved programming for children, youth, and family viewing, and a reduction of television violence. The PTA group will join the station manager for the interview. At the end of the simulation time, the station manager will report station success and any concessions; a spokesperson for the PTA will report on PTA progress.

Simulation Evaluation

The Ascertainment Interview will have been a PTA success if the station manager acknowledged any problem, made any promise to begin taking action on the problem, or appeared to grow in respect and interest in PTA concerns. It will have been a station success if the manager made no concessions, promises and maintained a cheerful "happy-talk" evasion of PTA concerns.

"The Ascertainment Interview"
Simulation, Continued

#1 All Persons designated #1 will be "local station managers." Please distribute yourselves at each "local station office." There should be only one local station manager at each meeting.

WSTL-TV GENERAL MANAGER

You are an experienced and successful station manager. You've managed TV stations in other states, but have returned to WSTL-TV, a major network affiliate, in your "home town."

The mid-sized industrial city in which WSTL-TV is located is not vibrant and growing. It is struggling to remain economically above water. The loss of a major mnaufacturer two years ago, when the firm moved abroad, caused problems even for the station. Local ad revenues went down; the owner was thinking of selling; the previous general manager quit. That was when you took the job.

You are proud of the job you have done. You serve on a city board which helps attract new industry. Your station developed, as a contribution, an excellent videotape describing the assets of your city as an industry location; the tape has been credited for attracting several new firms.

Your locally produced programs are your pride and joy. "Jelly Beans," a charming children's show, done in cooperation with a local college, has won several awards; "V.I.P" is a Sunday afternoon show interviewing interesting local people, and you are pleased with the excellent cross-section of ages, sexes, races, ethnics, occupations and interests. Your local news is weak and you are seeking a new News Director, but have had little luck attracting anyone who looks good yet.

WSTL-TV has had the same education representatives at ascertainment interview luncheons for years. This year the PTA volunteered three persons: since several of your stand-bys have moved or retired, you set up this interview.

You are determined to elicit praise from the PTA group for your local programs. You will discourage any discussion of program preferences since this is not required by FCC. Instead, your goal in the interview is to seek general information about community problems, interests and needs. You would be pleased if they indicated that dropping enrollments and closing public schools were the major educational concern -- you already have some very good film you haven't used.

You are very sensitive to the statements of special interest groups who claim to speak for the community as a whole, and are quick to remind speakers they hold only one of many diverse veiwpoints to whom you broadcast.

You are always polite, cheerful, and show concern, but remain non-committal to the group's demands.

#2 All persons designated #2 will be "Television Critics" There should be only one "Television Critic" at each meeting. Please distribute yourselves at each "local station office."

THE TELEVISION CRITIC

You are an avid television viewer and know all the characters and plots for shows over the past twenty years. But you have become more and more angry and emotional about the poor quality of television programs -- where sex and violence are substituted for good writing and acting and the image of public education is deteriorating.

You can cite characters and plots to show how school administrators are portrayed as bureaucratic buffoons; how most teachers are misleadingly portrayed as unmarried, with housing and clothing beyond the income of most teachers, with unlimited amounts of free time for counseling students' personal problems as well as very little time needed for classroom teaching, or record keeping. You can point to "exemplary" family shows where education is treated as an incidental--not an important focus for family and community involvement.

You can list the number of series and especially movies where the violence and sex have increased far beyond acceptable family viewing limits. Yet you can also list worthy programs which have been cancelled as recently as this season. The offensive programs you have found are network fed, as are the cancelled family programs. You feel this is not in your community's "public interest" and demand to know why this station is not living up to its license commitment. Why accept the network programs if they are not appropriate for your community? Why not more locally produced programs or good quality syndicated programs to substitute?

You are worried about declining reading scores, increased youth vandalism, teen drug use, pregnancy and how television is effecting all of these. Why doesn't the station do a special program on the influence of television on values and behavior?

The WSTL-TV news has continually edited speeches--by the mayor, city council members, and even school board members so it appears that the cut of federally funded programs is the only school and youth problem. You are a long-time PTA member, have held a number of leadership positions, and feel very competent to represent the interests of parents and teachers in your community.

#3 All persons designated #3 will be "television experts." There should be only one "television expert" at each meeting. Please distribute yourselves to each "local station office."

THE TELEVISION EXPERT

You have carefully studied all the information on television from your PTA TV Trainer's Manual. You are now well-versed in FCC requirements to serve the public interest. You can quote regulations on the Fairness Doctrine and research on the effects of television on viewers.

You are also well aware of the economics of broadcasting and are eager that the station remain financially healthy. (You were afraid a year ago that the community would lose the station; the owner was talking of selling; the station income plunged when the closing of a major industry caused major local economic problems.)

Through the years you have been active in many community action groups and feel you know the community well. You are a lay leader in your church. You have led a scout troop. You served on a community park board.

WSTL-TV, in your opinion, does a fair job of broadcasting to the community's general business interests. But you feel it does a really bad job in speaking to the hard problems or in representing fairly the concerns of parents and teachers. It seems to avoid anything controversial or unpleasant which might discourage new PTA business. You are worried about declining reading scores, youth vandalism, teen drug use, pregnancy, and how television affects all of these.

Well aware of the possible "Petition-to-Deny" weapon you cna use, you prefer to negotiate increasing input into program choice and better rapport with the station, in the hope of positive coverage of PTA interests. But you make it clear that your knowledge of FCC regulations will be well-utilized should WSTL-TV continue to disregard the PTA concerns.

#4 All persons designated #4 will be "A Reformer". Please distribute yourselves to each "local station office." There should be only one Reformer at each meeting.

THE REFORMER

You have worked for years as a PTA Leader and have been an active participant in many reform efforts.

You feel cheated. For several years you have been invited to a luncheon with station management, together with a number of other community leaders-- business owners, pastors of churches, chapter presidents of NAACP, NOW, the Gray Panthers and union groups. You were pleased to have been included in the group, as were all the other luncheon guests. The station manager expressed his interest in a proposed expressway, pot-holes, the need to attract new business to your community. It was always an interesting time and the station manager told everyone he wanted to keep in touch with the community.

But now you have learned that the luncheon was considered the station's ascertainment interview -- and that you were PTA's representative. You feel the station was "pulling a fast one" by failing to tell you the FCC's purpose and for not encouraging you to discuss PTA concerns or your feelings about the station's performance. You are worried about declining reading scores, increased youth vandalism, teen drug use, pregnancy and how television is affecting all of these.

This ascertainment interview will be quite different. You will demand change and will assure the station that you will personally spearhead a Petition-to-Deny action if they are unresponsive. You have many community friends -- in other parent groups, in minority groups, in your political party. You plan to mobilize them all in a massive monitoring of the station, documenting every inaccuracy and every offensive stereotype for the FCC. You note the station's weakness in minority hiring and commercials which exceed their claims on their License Application. You leave the station with no doubt that you are not pleased with their performance and have no hesitancy in seeking to deny their license renewal.

THE VIDEO REVOLUTION

In addition to regular commercial and public broadcasting channels, there are an increasing number of other television options and services offered to the viewing public today. Cable TV, subscription TV, low-frequency stations, very low-frequency stations and direct satellite-to-home broadcast are all available now (or will be in the very near future) to homes in many parts of the country. The Qube system, tested in Columbus, Ohio, even permits a viewer to respond to his set by pushing a button! (This two-way capacity is called "interactive" television.)

One vision of the home of tomorrow goes like this: A family will have a wide-screen full service cable video center in the family room. Each family member will have a remote control interactive unit. In the kitchen or study, there will be a teletext or viewdata service. The master bedroom will have a cable set with a video disc player or video cassette recorder, while the children's rooms will be equipped with video games, a video library and their own viewdata outlet. Though some families may not want all these options, there will be increasing competition among deliverers to sell their services to the viewing public. On the following pages, we will discuss some of these new developments in the TV industry and their implications for the American family.

CABLE TELEVISION

Cable TV was developed in the 1940's for communities unable to receive over-the-air signals because of terrain or distance from TV stations. At that time, cable service was likely to be the only option available to the subscriber. Technological and programming advances proliferated, however, and cable has come a long way since those early days. From its beginnings as a simple provider of antenna services, mostly in rural

areas, it has advanced to the point where cable programming and services are attractive enough to lure subscribers in areas already well served by over-the-air broadcasting.

In 1980 there were 4,274 operating cable systems in the United States and another 1,300 systems which were approved but not yet built. One of every four homes had cable link, and the FCC estimated it would be three of four by the end of the decade. The 15.1 million households equipped for cable in 1980 comprise an audience of approximately 44 million viewers.

Nearly half the cable systems offer some sort of packaged pay TV programming (Home Box Office, Showtime, etc.) to approximately 5 million subscribers. About half the cable systems originate some programming in their own studios.

In 1979 revenue from the cable TV industry totalled $1.4 billion; the basic cable marketplace is expected to grow at a 17% annual rate in the next four years and should hit $3.75 billion by 1985. Pay cable will advance at an even greater pace--37% annually--reaching $4.25 billion a year by the mid-1980's. In 1980, cable profits rose 45.4% and pay cable profits increased by 85%.

Although 70% of cable systems have advertising on local origination channels, less than 5% of cable revenue comes from ads. Most of their monies come from monthly subscriber fees. Cable companies may also lease some of their channels to pay program operators, or they may offer data transmission, teleconferencing or other business services.

The average cable system offers twelve channels; however, the technology is currently available to put 54 channels into one coaxial cable. There are 358 operating systems that have the capacity to offer 30 or more channels. (Dallas expects to have 80 available channels in its cable system, and 60 are

planned for Pittsburgh.) Such a large number of channels obviously makes possible a diversity of programming appealing to many different interest groups. Since the service is paid for by the subscriber, cable companies do not have to worry about "ratings" in the traditional sense, so they may offer programming that appeals to a specialized segment of the market--something commercial over-the-air TV channels feel they cannot afford to do.

Some cable systems also offer "narrowcasting", a service which specifies the market even further. "Narrowcasting" beams programs only to subscribers who would have an interest in that particular programming. (A meeting of a local neighborhood organization might be televised only for residents of that area, for example.)

Along with the development of potentially lucretive multichannel pay cable, the other technological advance that has spurred the growth of cable TV is the communications satellite. In 1980, 1,579 cable systems in the United States, serving some 7.5 million people, had the technical capability to receive satellite programming.

Satellites offer the opportunity for economical cable delivery. All a cable system has to do is to build a relatively inexpensive satellite receive-only earth station. Subscribers pay a one-time installation fee (ranging from free in some communities to $25.00 in others) and a monthly fee for a basic package, ($4 - $8 is usual). By using the satellite, the cable operator can offer a variety of programming to create an attractive package for merchandising. The basic package is important because it gets cable into the home at a low cost. Once cable is in the home, the cable operator can sell his profitable pay services, ($7 - $10 per pay channel, such as HBO).

Basic cable might include the Cable Satellite Public Affairs Network which offers complete live coverage of the House of Representatives, Entertainment and Sports Programming Network (lots of college athletic events), and the Satellite Programming Network which provides a variety of programming and all-night movies. A children's programming channel, such as Nickelodeon, might also be a part of the basic service.

Another feature of the basic package might be programming from a major independent superstation. The most popular of these is Ted Turner's 24-hour WTBS-TV, Atlanta. Turner's Cable News Network provides the counterpart to conventional news and public service programming. Turner's rates: ten cents for each subscriber plus a maximum monthly fee of $18.75 for full-time programming. The late-night programming charge is two cents per customer.

A number of religious programmers also offer programming to cable systems. They provide the programming in exchange for the right to present their messages and solicit donations.

The real profit to the cable operator, however, does not come from the basic package but from the sale of one or more pay services. The cable operator considers 35% of the market as good cable penetration if he can sell a pay service to 80-90% of these subscribers. Since the larger pay cable services are distributed by satellite, they are nationwide. Home Box Office, Showtime and Movie Channel are the "big three" of pay TV services. Home Theater Network is a service that offers "G" and "PG" rated family films. Lately cable operators have discovered that they can frequently sell more than one service to a subscriber even when the additional service will sometimes offer the same films.

A new giant among pay services is looming on the horizon: Premiere recently formed by Getty Oil Company, Twentieth

Century Fox, Universal, Paramount and Columbia Pictures. Despite being challenged with anti-trust litigation, the company is seeking to have all films produced by the four movie studio partners made unavailable to any other satellite pay TV service for a period of nine months after being offered to Premiere. Currently 60% of the films on Home Box Office come from these companies, and 40-50% of those on Showtime. Premiere would also offer other programming in addition to its own movies, so the impact of this venture on pay TV would be enormous.

Among the special interest pay services are Galavision and Sin National Spanish Television Network (both Spanish language services), Black Entertainment Television, and Bravo!, a service which offers cultural events from Carnegie Hall and other cultural centers around the world. The Woman's Channel features programming directed to the adult woman.

Satori's Private Screenings is a satellite-transmitted post-midnight (Friday and Saturday) service of "premium late night adult entertainment." (Satori offers other types of programming as well.) In early 1982, RCTV plans to make available the programming of the British Broadcasting Corporation to cable systems in the United States.

Qube is a type of cable service that deserves special mention. Offered by Warner-Amex and pioneered in Columbus, Ohio, Qube is a two-way system which provides each subscriber with a limited capacity computer terminal and a selector console. The equipment contains five response buttons so that the viewer may be polled electronically. It takes only six seconds for the computer to tabulate the results of a poll conducted on Qube. Since the computer "sweeps" the subscribers every six seconds, this means that the system operator

also knows what is being watched at all times. Through the use of sensors strategically placed throughout the house, Qube can also provide fire and security protection. While Qube is surely a technological marvel, the broader implications (both positive and negative) of the widespread use of such a system have yet to be determined.

Realizing the inevitable growth of cable, some current competitors are adopting the "if you can't lick 'em, join 'em" attitude. The networks, for example, are eyeing the pay cable market. CBS Cable plans to debut in June of 1981 with 12-15 hours a day of programming with a fine-arts orientation. CBS says 60% of the programming will be produced in-house. ABC has formed ABC Video Entertainment as its entry into pay cable. Although at this time, NBC has not announced specific cable plans, it is difficult to imagine that they will not also eventually jump on the bandwagon. In fact, the networks are so interested in the possibilities of cable that CBS petitioned the FCC to amend its regulations (which prohibit networks from owning cable systems) to allow CBS "limited entry" into cable ownership. A coalition of minority actors, writers, directors and community groups is seeking to block CBS from entering the cable field as a systems operator. The coalition wants CBS to be required to air TV spots notifying the public of the network's intentions; the group also wants public hearings before CBS (or any other network) is allowed to become a cable system owner.

From the beginning, cable TV has been regulated by the FCC, but, unlike over-the-air stations, cable stations are licensed (franchised) by the local communities in which they operate. FCC licensing standards are minimal; also, not all regulations which apply to over-the-air broadcasting apply to cable. Currently, eleven states have regulatory agencies for cable TV.

Competition is fierce, especially in major cities, for lucretive franchise rights. Companies try to put together the most attractive package of programs and services at the lowest possible rates. Competition is so keen that some companies are offering "universal service"--free installation and no monthly service charge for the length of the franchise.

Cable operators also frequently employ local lawyers and public relations firms in their bids for franchises. Another commonly used tactic is to offer equity in the cable company to local individuals and groups. Influential citizens are often hired as lobbyists as well.

Since each community, large or small, has equal authority to award its own cable franchise rights, theoretically the smaller cable companies have an opportunity to challenge the larger operators for franchises. However, in practice in major cities, only the larger companies can afford to enter the bidding. In fact, companies have to give away so much to obtain the franchise and systems are so costly to install that even the larger operators often don't expect to make much money during the first decade.

Impetus for cable services is often generated from within the community as well as from the cable operator. Public interest groups are eager to participate in local access programming which is an important feature of most current franchise proposals. Cable operators consider access programming and facilities a necessary evil included as part of the package in order to obtain the franchise. However, FCC regulations require that any cable system having at least 3,500 subscribers make available at least one public access channel on a first-come non-discriminatory basis. Access programming might be similar to that of Channel L in New York City. Channel L is used by more than

forty individuals and groups including community boards, city agencies and departments, elected city and state officials, and non-profit civic and cultural public interest groups. Programming on Channel L often includes a call-in feature soliciting public response to the issues discussed. As interactive systems expand, the production of public response programs will grow in popularity.

In the future, it is expected that some cable companies will provide televised classified ads, store sales notices, "Yellow Pages" information and in-depth stock market reports. Cable banking and shopping will probably also be possible. (Some of these services will require the use of an interactive system.) Cable operators enjoy providing business services because they generate revenue. In fact, some cable companies predict that profits from business services could eventually dwarf revenues from their entertainment packages.

Local governments are often interested in awarding cable franchises as a source of revenue for their communities. Under FCC regulations, the local community is allowed to collect up to 3% of the cable operator's gross revenues. An additional 2% may be collected for the operation and/or regulation of the franchise. Local governments also like the idea of two-way fire and security protection that is offered by some cable operators.

Few cities have cable, but many suburbs have been "cabled" for years. Suburban areas often have as much density as cities, and suburbs are much cheaper to "wire" because cables can be strung on poles rather than laid underground. Cable on poles costs from $7,000 to $10,000 a mile whereas underground cable can be as much as $100,000 per mile. Suburbs are also generally more homogeneous, younger, and more affluent--important considerations for pay services.

In the suburbs, franchising and building are usually less time-consuming than in the cities; therefore, the system begins to pay the operator sooner. Since preparing and submitting a bid for a franchise can cost as much as a quarter of a million dollars, the cable company is anxious for the system to become operational as quickly as possible.

Given the high stakes, keen competition, and political nature of cable franchising, it is not surprising that abuses frequently occur. Sometimes a cable operator will give equity to a local group in exchange for political influence in obtaining the franchise; once the franchise is in hand, the cable operator will buy out the local group. Other local companies will "front" for a large operator from the beginning. The franchise will be awarded to the local company which will immediately sell out to the large operator for a quick profit. There is nothing to prevent this type of activity unless the contract has a clause forbidding it.

Cable operators also sometimes use "bait and switch" tactics. The operator will offer an extremely attractive package of programming and services at a very reasonable price in order to obtain the franchise. Later he will claim that he can't offer the services at that price after all. The community is then faced with disruption in services and/or expensive litigation unless it gives in to the operator's demand for relief.

In order to protect the interests of the citizenry and to insure that the community gets the type of cable service that is desired, many local governments recruit citizen boards to advise in the awarding of a cable franchise. These watchdog groups, if they are knowledgeable and impartial, can be instrumental in avoiding some of the pitfalls that might otherwise befall an unwary community.

Even though a local government exercises extreme care in the awarding of a cable franchise, the community still must choose among the operators and services available. The potential is there for enormous diversity in programming, but the evidence is mounting that cable services are striving for the same type of mass audiences that are sought by commercial over-the-air television. Many former network executives now are associated with cable TV; the new TV is being guided by leadership from the old TV. What brings profit to the cablecasters are the pay services and advertising, not public access, news, minority programming, etc. Many of the pay services are composed largely of movie and sports packages; cable movies have fewer constraints on them than the same movies shown over-the-air. At the present time, there is concern about the three newtork domination of over-the-air stations, but what about the owner-operator who controls fifty-two channels? As cable grows, these problems will be of increasing interest to the concerned viewer.

SUBSCRIPTION TELEVISION (STV)

Pay cable TV has its competitors for viewer interest (and dollars); subscription TV (STV) is attempting to grab a larger share of the market. STV is an over-the-air service broadcast on UHF channels. Subscribers to STV pay a one-time installation charge (which may be as high as $90) to have a device placed in their homes to unscramble the STV signal. Rates average between $19 and $23 a month for the service.

Generally speaking, STV has very little original programming; the service features domestic and foreign uncut and uncensored movies, sports and an occasional special. STV can help to fill the needs of local audiences, however, by programming hometown sports, symphonies, ballets, and local theater groups.

Although currently the STV audience is less than one-tenth that

of cable, the market is growing on independent UHF stations that have previously barely survived. STV is most successful in areas without competing pay media. It is estimated that, in 1980, over-the-air STV was delivered to approximately one million homes by fourteen stations.

While entertainment programming is the basis for STV today, in the future, the industry hopes to offer such services as electronic mail, newspapers, magazines, shopping, games, home security and educational opportunities.

One of the problems with STV has been that it is possible to pirate the signals and receive the programming without investing in STV's unscrambling equipment. Congress is now considering federal legislation to make this practice illegal.

Many leaders in the STV industry feel that their best opportunity for expansion is to have STV signals carried on cable. Although nothing concrete has been done in this area, there has been some pressure for the FCC to amend its regulations to make it mandatory that cable companies carry STV signals.

Listed below are the major program suppliers for STV:

Buford Television
Oak Industries
National Subscription Television
Universal Subscription Television
Wometco Enterprises
American Subscription Television
Subscription Television of America

DIRECT BROADCAST SERVICE

One of the latest developments in the television industry is direct satellite-to-home (DBS) broadcasting. Comsat (Satellite TV Corp.) has applied to the FCC for approval to launch a direct-to-home satellite subscription service which could begin as early as 1985 in the Eastern Time Zone. Within nine months, Comsat could offer the service to the entire

U.S., by putting up four satellites--one in each time zone.

Initially, the service would have three channels which would offer "Superstar"- movies, concerts and specials, "Viewer's Choice" general and family entertainment, sports, children's programming and "Spectrum" with cultural, educational and public affairs programs. Programming would be close-captioned for the deaf, broadcast in stereo, and also simultaneously broadcast in a second language. Comsat has said that programming will conform to Fairness Doctrine and Equal Time provisions of FCC regulations. There will be no commercials. Cost to the subscriber would be $25 per month for the 3 channels, including the lease of decoding equipment. The subscriber would have to purchase a "dish" antenna for approximately $300 plus $100 for installation.

The cost to Comsat, if the project is approved, will be enormous. Estimates are that the inital cost will be in the neighborhood of $700 million. Comsat's target audience is 35 million homes by the end of the decade.

Some detractors question whether or not there is a sufficient market for DBS to justify the tremendous cost. There are approximately 1.2 million homes which have no access to TV at all; another 4 million receive only one or two channels. These homes would be the primary market for DBS, but many more subscribers would be needed before DBS would become a paying proposition. Comsat's own ascertainment surveys indicated that only 38% of those surveyed would be willing to pay a "reasonable charge" to receive commercial-free programming not offered on other TV stations.

SATELLITE REVIEW

1. Sputnik launched to revolve around the earth in 1957.

2. TELSTAR I-First communications satellite to carry television signals launched in 1962 by AT&T, can only be used briefly while in sight.

3. SYNCOM II-First successful synchronous satellite orbits earth at same speed earth turns for constant transmitting and receiving. 1963.

4. Early Bird (Intelsat I)-First commercial satellite owned by International Telecommunications Satellite Consortium launched in 1965.

5. Intelsat grows to include about 100 countries; U.S. participant is COMSAT - Communications Satellite Corporation.

6. First domestic launch-Canada's ANIK I in 1972.

7. Western Union launches 2 WESTAR satellite in 1974 for U.S.'s first domestic satellites, followed by RCA's Satcom 1 and 2 and AT&T's Comstars build by Hughes Aircraft. From 12 to 24 channels carried on each satellite.

8. Comsat proposes DBS in 1979; submits proposal to FCC in 1980.

9. Neiman-Marcus features satellite earth station for the home in 1979 Christmas Catalog.

10. Earth station equipment ads in video magazines for home hobbyists include dish, amplifier and receiver for about $3,000 in 1981.

CABLE & PAY TV SUPPLIERS

APPALACHIAN COMMUNITY SERVICE NETWORK-1200 New Hampshire Ave. NW., Suite 240, Washington, D.C. 20036, Phone 202-331-8100.
Satellite: Satcom I; transponder 16; 64 hours/week.
Program: Teleconferencing, professional & continuing education community services, buisness & industry, cultural & human resources. 500,000 subscribers.

THE ASSOCIATED PRESS-50 Rockefeller Plaza, New York, NY, 10020. Phone: 212-262-4152.
Satellite: Westar III; transponder 21; 168 hours/week.
Programming: Radio news network.

BLACK ENTERTAINMENT TELEVISION-3222 N St., N.W., Suite 300, Washington, D.C. 20007. Phone: 202-337-5260.
Satellite: RCA Satcom I; transponder 9; 3 hours/week.
Program: Black-oriented entertainment & sports for cable subscribers.
Total subscribers: 5,000,000 (10/1/80).

BRAVO!-c/o Rainbow Programming Services, 1355 S. Colorado Blvd., Suite 100, Denver CO, 80222. Phone: 303-753-1822.
See Rainbow Programming services, below.
Satellite: Comstar D-2; transponder 4V; 12 hours/week.
Program: Selected cultural events.

CABLE NEWS NETWORK INC.-1050 Techwood Dr. NW, Atlanta, GA, 30318. Phone: 404-898-8500.
Satellite: Satcom I; transponder 14; 168 hours/week.
Program: News.
Total subscribers: 2,700,000 (9/24/80).

CABLE-SATELLITE PUBLIC AFFAIRS NETWORK (C-SPAN)-3800 N. Fairfax Dr., Arlington, VA 22203. Phone: 703-525-3030.
Satellite: RCA Satcom I; transponder 9; 35 hours/week.
Program: U.S. House of Representatives proceedings; National Press Club luncheon speeches; "Close-Up."
Serves 832 cable systems with 6 million subscribers (6/1/80).

CABLETEXT-Box 45684, Tulsa, OK 74145. Phone: 918-481-0881.
Satellite: RCA Satcom I; transponder 6; 168 hours/week.
Program: New, alphanumeric information channel.

CALLIOPE-See USA Network.

CHRISTIAN BROADCASTING NETWORK-100 Centerville Turnpike, Virginia Beach, VA 23463. Phone: 804-424-7777.
Satellite: RCA Satcom I; transponder 8; 168 hours/week.
Uplink: Virginia Beach, VA
Program: Religious & variety.
Serves 1,600 cable systems with over 5 million subscribers (5/1/80).

CINEMAX-Time-Life Bldg., Rockefeller Center, New York, NY 10020. Phone: 212-484-1100. Pay service of Home Box Office; see HBO.
Satellite: Satcom I; transponder 23; 52 hours/week.
Program: Movie channel to complement to HBO service.

CINEMERICA SATELLITE NETWORK-9477 Brighton Way, Beverly Hills, CA 90210. Phone: 213-550-1563.
Satellite: Comstar D-2; transponder 10-V; 56 hours/week.
Program: Basic cable channel for individuals over the age of 45, scheduled to begin late 1980.

ENTERTAINMENT & SPORTS PROGRAMMING NETWORK INC.-ESPN Plaza, 935 Middle St., Bristol, CT 06010. Phone: 203-584-8477.
Satellite: RCA Satcom I; transponder 7; 168 hours/week.
Program: Sports.

ESCAPADE-c/o Rainbow Programming Services, 1355 S. Colorado Blvd., Suite 100, Denver, CO 80222. Phone: 303-753-1822. See Rainbow Programming Services.
Satellite: Comstar D-2; transponder 4-V, 50 hours/week.
Program: Action/adventure movies & specials.

GALAVISION INC.-250 Park Ave., Room 700, New York, NY 10017. Phone: 212-953-7547.
Satellite: RCA Satcom I; transponder 18; 72 hours/week.
Program: Spanish language pay service.

HOME BOX OFFICE INC. (Subsidiary of Time Inc.)-Time-Life Bldg., Rockefeller Center, New York, NY 10020. Phone: 212-484-1100.
Satellite: RCA Satcom I; transponders 20,22, & 24; 84 hours/week.
Program: Movies, sports & specials.

HOME THEATER NETWORK-465 Congress St., Portland, ME 04101. Phone: 207-774-0300.
Satellite: RCA Satcom I; transponder 21; 18 hours/week.
Program: G-rated & PG-rated films.

MODERN CABLE NETWORK (division of Modern Talking Picture Service)--5000 Park St. N., St. Petersburg, FL 33709. Phone: 813-541-7571.
Satellite: RCA Satcom I; transponder 22; 35 hours/week.
Program: Movies, interviews & specials.
Serves 270 cable systems with 2 million subscribers (9/6/79).

NATIONAL CHRISTIAN NETWORK-1150 W. King St., Cocoa, FL 32922. Phone: 305-632-1000.
Satellite: Comstar D-2; 168 hours/week.
Program: Religious.

PTL TELEVISION NETWORK-7224 Park Rd., Charlotte, N.C. 28279.
Phone: 704-554-6080.
Satellite: RCA Satcom I; transponder 2; 166 hours/week.
Porgram: Religious talk/variety, children's dramas & specials from around the world.
Serves over 200 cable systems.

PUBLIC SERVICE SATELLITE CONSORTIUM-Suite 907, 1660 L St., NW, Washington, D.C. 20036. Phone: 202-331-1154.
Satellites: RCA Satcom I & II: Westar I & II; 20 hours/week.
Porgram: Tele-conferencing, conventions, educational materials, health education & continuing education for professionals via ad hoc satellite networks.

RAINBOW PROGRAMMING SERVICES-1355 S. Colorado Blvd. Suite 100, Denver, CO 80222. Phone: 303-753-1822. Principals: Cablevision Systems Development Co., Comcast Corp. & Daniels & Assoc., all cable group owners.
Programming: Bravo! & Escapade.

REUTERS NEWS-VIEW-Reuters Ltd., 1212 Ave. of the Americas, New York, NY 10036. Phone: 212-730-2715.
Satellite: RCA Satcom I; transponder 6.
Program: Sports, financial, general news, features, horoscopes, weather & ski information.

SATELLITE PROGRAM NETWORK-Box 45684, Tulsa, OK 74145.
Phone: 918-481-0881.
Satellite: Westar III; transponder 9; 168 hours/week.
Programming: Advertising-supported entertainment network for cable systems.
Total subscribers: 2,000,000 (9/1/80).

SHOWTIME ENTERTAINMENT (joint venture of Viacom International Inc. & Teleprompter Corp.)-1211 Ave. of the Americas, New York, NY 10036. Phone: 212-880-6600.
Satellite: RCA Satcom I; transponders 10, 12, & 16; 62 hours/week.
Program: Movies, specials, regional sports.

SIN NATIONAL SPANISH TELEVISION NETWORK-250 Park Ave. New York, NY 10017. Phone: 212-953-7500.
Satellite: Westar III, transponder 8; 168 hours/week.
Program: Spanish language.
Serves 56 affiliates with 2,148,800 subscribers (8/1/80).

STARSAT CANADA-606 402 W. Pender St., Vancouver, B.C. V6B1T6. Phone: 604-688-8611. Telex: 04-507775.
Satellite: Anik A-III; transponder 1; 168 hours/week.
Program: Family oriented movies, educational, religious & sports programs.
Note: Awaiting CRTC permission to begin programming.

TRINITY BROADCASTING NETWORK-2442 Michelle, Tustin, CA 92680. Phone: 714-832-2950.
Satellite: RCA Satcom I; transponder 13; 163 hours/week.

TRINITY (continued)

Program: Religious & variety.
Serves 300 cable systems with 2,500,000 subscribers (9/1/80).

UPI NEWSTIME-220 E. 42nd St. New York, NY 10017. Phone: 212-682-0400.
Satellite: RCA Satcom I; transponder 6; 168 hours/week
Program: Slow-scan news-in-pictures plus voice-over reports & commentary; alphanumeric cable news.
Serves 130 cable systems with 750,000 subscribers (10/1/80).

USA NETWORK-208 Harristown Rd. Glen Rock, N.J. 07452.
Phone: 201-445-8550.
Satellite: RCA Satcom I; transponder 9; 168 hours/week.
Program: Sports, Calliope (children's film series), English Channel (cultural), Cable-Satellite Public Affairs Network (C-SPAN), Black Entertainment TV (BET).
Serves 1,000 cable systems with more than 5,000,000 subscribers (9/1/80).

WARNER AMEX SATELLITE ENTERTAINMENT CORP. (NICKELODEON)-1211 Ave. of the Americas, New York, NY 10036. Phone: 212-944-4250.
Satellite: RCA Satcom I; transponder II; 93 hours/week.
Program: Young people's first-run variety shows produced at Warner's Qube studios in Columbus, Ohio.
Serves 570 cable systems with 2,800,000 subscribers (8/31/80).

WARNER AMEX SATELLITE ENTERTAINMENT CORP. (THE MOVIE CHANNEL) 1211 Ave. of the Americas, New York, NY 10036. Phone: 212-944-4250.
Satellite: RCA Satcom I; transponder 5; 168 hours/week.
Porgramming: Movies & specials.
Serves 470 cable systems with 445,000 subscribers (8/31/80).

THE WOMEN'S CHANNEL-Box 45684, Tulsa, OK 74145. Phone: 918-481-0881.
Satellite: Satcom I; transponder 6 sub-carrier; 168 hours/week.
Programming: Advertiser-supported cable channel, for adult women.

WGN-TV-2501 W. Bradley Place, Chicago, IL 60618 168 hours/week; Chicago independent station with older movies, Kidvid and Chicago sports. Serves 1300 systems with 3.7 million subscribers.

WOR-TV-1440 Broadway, New York, NY 10018. 169 hours/week. New York independent station with movies and New York sports. Serves 450 systems with 3.2 million subscribers.

WTBS-1050 Techwood Drive, N.W., Atlanta, GA 30318. 168 hours/week. Ted Turner's independent station with movies, syndicated programs and Atlanta sports. Serves 2,780 systems with 10.3 million subscribers.

UNDERSTANDING THE MEDIA AND THE MESSAGES

CRITICAL VIEWING SKILLS

As use of video technology--broadcast, cable, games, and computers for recreation and information grow; efforts to improve the quality of television are increasingly important. But no amount of vigilance will succeed in making all programming worthwhile; therefore it's important for children and adults to learn to view the medium critically. Many people are so caught up in the fantasy world of TV that they mistake it for reality. Children particularly, because of their limited experience, have trouble recognizing television messages for what they are. "Life" as portrayed on TV rarely shows a family doing chores, living in a less-than-perfect house, or otherwise behaving as real families do. When the exemplary TV families have a problem, no matter how knotty, the viewer knows it will be solved by the end of the program.

Concern for the impact of television on daily life has prompted a number of organizations to develop study materials in critical viewing skills. These groups feel that if children and adults can develop the tools to evaluate programming, they will be better able to make informed decisions about the programs they want to watch, and they will begin to see how TV life differs from and influences real life.

PTA CONCERNS

The PTA TV Action Center, through funding from the Edna McConnell Clark Foundation, has developed a Family Awareness Curriculum for classroom and home use. The curriculum is divided into three grade levels (early elementary, middle grades and secondary). The aim of the curriculum is to show children that TV families live in a make-believe world that rarely includes the kinds of activities that

make up most people's everyday lives. TV episodes seldom show children carrying out garbage, doing homework, arguing with their siblings, or even watching TV. Similarly parents are not often shown at work or doing mundane or messy household chores. TV homes are nearly always orderly and well-furnished. Such unreality can lead children to believe that they are the ones who are different; the Family Awareness Curriculum helps children recognize that reality includes frustrations and joys which are not experienced on television and that it is the TV families who are not true to life.

Although non-traditional families are on the increase in the United States, this fact is not accurately reflected in TV programming.

The lessons in the Family Awareness Curriculum help children to see that a "normal" family might include adopted or foster children, might have only one parent, or might be extended to include grandparents and other relatives. It helps children gain an appreciation for the special characteristics of their families.

The Family Awareness Curriculum has been field-tested at all levels. After revisions indicated by the field tests, the curriculum will be ready for publication. Action Center expects to be able to disseminate the materials within the year.

Television's special effects also need to be understood by youngsters. Small children are sometimes frightened by monsters depicted on TV, and there is real danger that a child might attempt to duplicate a daring feat that looked so effortless on the screen. Using contributions as they were received, the Action Center has been developing a Special Effects Curriculum that explains how dangerous-looking stunts are really performed, how camera tricks are used to

make people look larger or smaller than their surroundings, how makeup and costuming are used to create monsters, and how other special effects are created.

In addition to teaching children that they can't perform TV stunts without special training and equipment, the Special Effects Curriculum also provides valuable lessons in distinguishing reality from illusion.

Perhaps the best of the immediately accesible and inexpensive materials is, "TV A Tool to Turn on Thinking", produced by Resources For The Gifted, Inc., 3421 North 44th Street, Phoenix, AZ 85018. $9.95/copy.

The U.S. Office of Education has funded four critical viewing skills projects, each focused on a different age group from kindergarten through the post-secondary level. These curricula contain both classroom and family materials. Listed below are names of the project directors, and the addresses of the institutions which developed the materials together with a partial list of materials available.

Grades K-4

Dr. Charles Corder-Bolz
Southwest Educational Development Lab.
211 East 7th Street
Austin, TX 78701

Children's materials include printed stories and fables which stress sensible TV viewing habits. Comparing television viewing with travelling, curriculum discusses places to visit, remembering where you've been and what you've seen, and "dead ends" in TV watching.

Teacher cue cards show how television can be used to achieve academic objectives in math, history, language arts and science.

Television: A Family Focus is written for parents. It offers suggestions for solving some of the family problems engendered by TV.

Grades 5-8

Ms. Debbi Bilowit
WNET-Channel 13
356 West 58th Street
New York, NY 10019

Very good materials developed by WNET are available from:

Cambridge
888 Seventh Avenue
CTV Department
New York, NY 10019

Student text: Critical TV Viewing: A Language Skills Work-A-Text $2.75/copy.

Teacher's annotated edition: Critical TV Viewing $3.90/copy.

Classroom set: 20 texts with one teacher's edition $46.00.

Text is divided into ten chapters; each chapter examines a different facet of TV. Sample chapter headings: How Does Television Fit Into My Life? What are the Ingredients for a Television Story? How Does Television Persuade Us?

Grades 9--12

Dr. Donna Lloyd-Kolkin
Far West Laboratory
1855 Folsom Street
San Francisco, CA 94103

Trainer's Manual and Workshop Handouts $5.00/two-volume set Manual contains: workshop activity ideas, examples of publicity materials, list of audio-visual resources. Workshop handouts may be reproduced; they consist of information sheets, bibliographies, resource list, Family Guide to Television, other take-home materials.

Video Cassette and Slide Show: 3/4" video cassette tape, slide show with written script, audio cassette tape of script; video rental $25; video purchase $50; slide rental $12; slide purchase $35; rental price may be applied to purchase cost.

Inside Television, (Ned White) $12/copy, the high school text available from:

Science and Behavior Books, Inc.
Box 11457
Palo Alto, CA 94306

Teacher's guide with 46 reproducible worksheets $10.00.

20% discount with order of five or more texts.

Text is designed as one-semester course; can be divided into seven independent units that may be integrated into language arts or social studies courses.

Teacher's guide contains daily lesson plans, resources, student learning goals, class discussion questions, long-term class projects.

Post-Secondary Level

Dr. Donis Dondis
Boston U. Sch. Public Communication
640 Commonwealth Avenue
Boston, MA 02215

Designed for college students and adults, this curriculum is divided into four areas: "Television Literacy "examines visual and sound elements such as camera angle, voice-over, etc.; "Persuasive Programming" shows how information can be presented in order to sell products or ideas; "Entertainment Programming" looks at sex, violence and stereotyping on TV, and studies their impact on the viewer; "Informational Programming" discusses the presentation of information on TV, and how the message is affected by the medium.

Growing with Television: A Study of Biblical Values and the Television Experience has been developed by Media Action Research Center, Inc. This church school curriculum is the first to examine TV values from the perspective of Christian faith. All television is "educational," contend the creators. TV constantly implies values and often influences the attitudes, beliefs and behaviors of viewers. The intent of Growing with Television is to force people to think about their faith in terms of everyday living. How do they deal with violence? sexuality? racism?

The twelve week curriculum is divided by five age groups from younger elementary through adult. (All age groups deal with the same general topic in each lesson, so families can discuss their lessons together.) Although the curriculum

was primarily developed for use in church school classes, it can also be used by other study groups, women's association meetings, ecumenical groups, etc.

Each course contains a leader's guide plus a packet of twelve student leaflets. The elementary units also include teaching pictures, sound sheet records, and filmstrips. There is also a program guide book for administrator of the whole program. Available from: Media Action Research Center, 475 Riverside Dr., Room 1370, New York, NY 10027.

Capital Cities Television Reading Program uses professional TV scripts to improve students' reading skills. Each month students receive a final draft script of a TV program to be shown no earlier than two weeks later. The script contains dialog, scene descriptions, set directions and camera movements. In addition to the TV script, the magazine-style student booklet contains exercises aimed at improving reading skills.

Teachers receive a monthly teacher's guide developed from the content of the script. The guide contains a story synopsis, lesson guidelines, and an answer key to script/workbook activities. The guide also contains follow-up exercises and activities. There is also a preparatory teacher's manual outlining specific areas to which the curriculum can be applied.

Because the students read the scripts and do the exercises before the airing of the TV program, they are better able to view the program critically when they see it. Studies have shown that, along with improving their critical viewing skills, students using this curriculum can improve their reading skills up to 10%.

The Television Reading Program costs $2.50/student for the five month program. Teacher's materials are free.

Although the curriculum is designed primarily for intermediate and secondary grade levels, the materials can also be used for poor and non-readers and students learning English as a second language. Available from: Capital Cities Communications, Inc., 4100 City Line Avenue, Philadelphia, PA 19131 (215) 878-9700.

Other critical viewing skills curricula, films and other resources are listed on the following page.

CRITICAL VIEWING SKILLS CURRICULA RESOURCE LIST

An Elementary Curriculum to teach children how to become more effective and critical consumers of television has been developed by Drs. Jerome and Dorothy Singer, co-directors of the Yale Family Television Research and Consultation Center. Technical report of the study is available from Dr. Alan Wurtzel, ABC Research, 1330 Avenue of the Americas, New York, NY 10019.

A Library User's Guide to ERIC, Educational Resources Information Center administered by the National Institute of Education, is available from Syracuse University Printing Services, 125 College Place, Syracuse, NY 13210.

Dialog, to "Stimulate students who want to use media rather than be used by media," is available from Instructional TV Administrative Director Bob Richardson, WKPC-TV, Channel 15, Box 1515, Louisville, KY 40201.

Agency for Instructional Television (AIT), has produced the Secondary School Video: A Facilitator's Guide which contains information ranging from buying equipment to promoting video use in the school. It is released in conjunction with their audio-visual series, available from AIT, Box A, Bloomington, IN 47402.

Teacher's Guides to Television, a magazine of what's coming on TV as specials and in regular programming, has suggestions to teachers on how to incorporate students' TV watching with discussion questions and activities. This is funded by the networks, and is available from Teachers Guides to Television, 699 Madison Avenue, New York, NY 10021.

NBC's Parent Participation TV Workshop, organized by the staff of Teachers Guides to Television, brings together community groups for TV discussions with their children. The focus is on NBC's programs. More information is available from Teachers Guides to Television (address above).

Seeing Through Commercials, (A Children's Guide to TV Advertising), is a 16mm film on consumer education for children. Film shows how the products are promoted and is available from Vision Films, PO Box 48896, Los Angeles, CA 90048.

Cultural Information Service, a non-profit agency, produces Viewer's Guides for teacher/parent/student discussions on what is coming on TV. Each Guide is funded by a separate funding interest, such as NBC or Xerox. Information on the service is available from CIStems, Inc., PO Box 92, New York, NY 10016.

Television Information Office, of the National Association of Broadcasters, is the public relations arm of the networks. It produces monthly program bulletins to highlight network programming considered of special interest. Available from TIO, NAB, 745 Fifth Avenue, New York, NY 10022.

Children and TV includes three filmstrips and tapes titled: "Television's Influence on Children's Behavior", "Economics of TV Decision Making", and "TV: What Can You Do?" Available from the University of Wisconsin, Extension Division, attention: Irene Goodman or Terry Gibson.

Conference papers from the Annenberg School of Communications, World Communications: Decisions for the Eighties conference, are available from the school at 3620 Walnut St., Philadelphia, PA 19104.

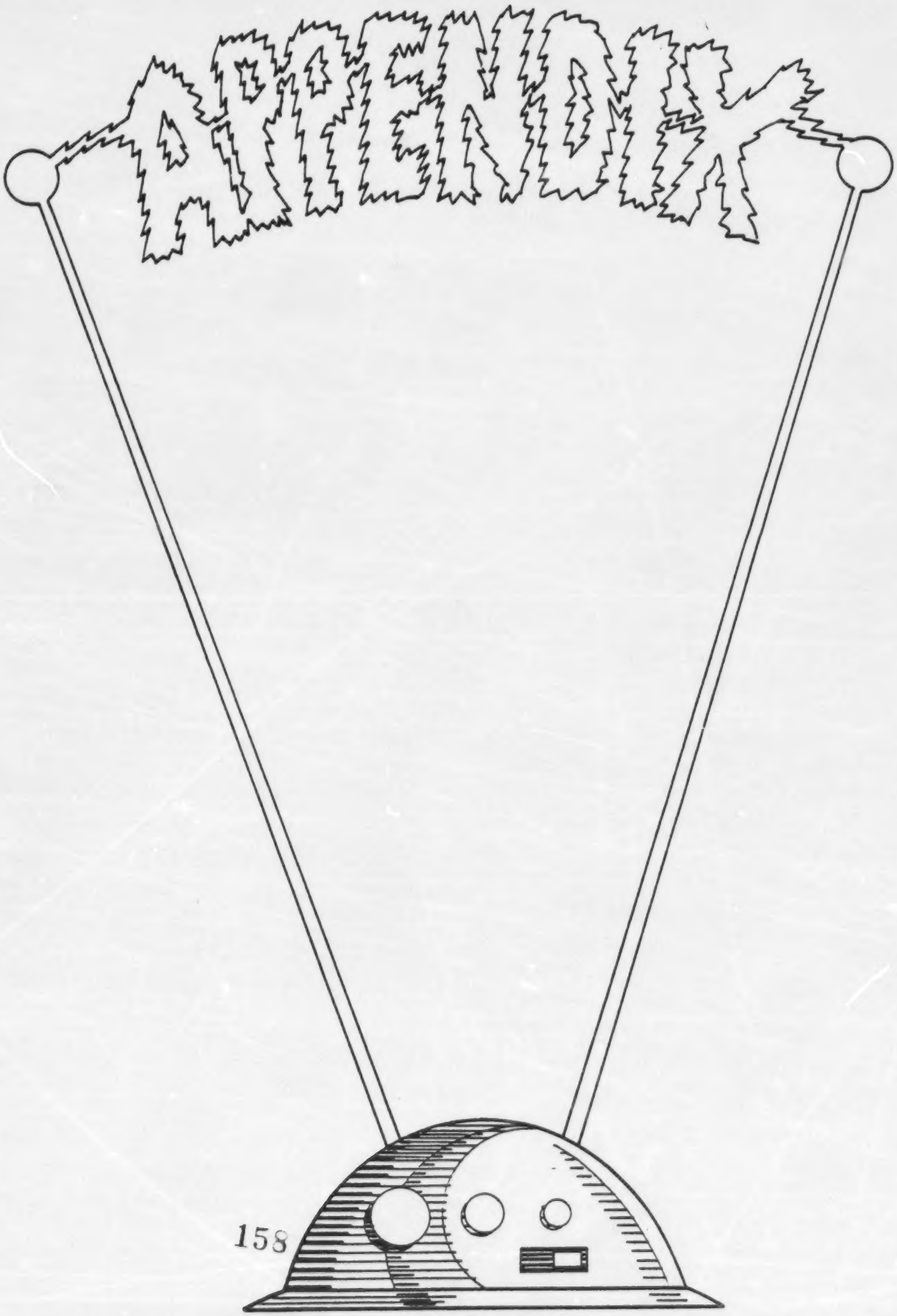
The Six Billion $$$ Sell, a 16mm film on the techniques of TV commercials, is available from Visual Comsumer Reports Films, a Division of Consumers Union, 256 Washington Street, Mt. Vernon, NY 10550. (see Audio Visual List)

Teaching Basic Skills with Film, a Handbook of Ideas and Lesson Plans by Marion Bue and John Matoian, is available from Learning Corporation of America, 1350 Avenue of the Americas, New York, NY 10019.

Making the News: A Prime Time School Television Curriculum Project, analyzes the content and influence of televised news. It was sponsored by ABC and is available from Prime Time School Television, 120 S. LaSalle Street, Chicago, IL 60603.

Read More About It, the CBS/Library of Congress Book Project, is designed to remind people to supplement viewing with reading. More information is available from Jack Blessington, CBS Reading Project, 51 West 52nd Street, New York, NY 10019. Ask about the CBS script availability in your community.

A list outlinling what parents and teachers can do about TV and giving TV alternatives, is available from Illinois Office of Education, Director, ETV/ITV, 100 North 1st Street, Springfield, IL 62777.


ARENA

To: Los Angeles Women's Coalition for Better Broadcasting
2315 Westwood Boulevard
Los Angeles, CA 90064

Attention: California Citizen Research Group

Dated: 29 October 1974

From: Raymond J. Timothy
Vice President and General Manager KNBC-TV

Accepted by: Los Angeles Women's Coalition for Better Broadcasting
(Mary B. Jones, NWPC; Ellen Kastel, CCRG; June Walker, NOW;
Margalo Ashley-Bennett, NOW)

Dear Coalition Members:

After a series of meetings with members of our organization in which we discussed a proposed agreement submitted by your organization to KNBC on September 27, 1974, KNBC is prepared to effectuate the following relating thereto. This letter will be filed with the Federal Communications Commission and will become part of the station's application for renewal of its license. In view of these undertakings, the Coalition affirms its determination to take no action in respect to KNBC's license renewal application.

1. ASCERTAINMENT OF COMMUNITY NEEDS

a. KNBC will welcome the establishment of a Women's Advisory Council ("WAC") by the Coalition and will meet at least quarterly, at mutually convenient places and hours, with WAC to discuss the problems, needs and interest of women in the Los Angeles community as well as all other topics encompassed in this letter. WAC will prepare minutes of meetings between WAC and KNBC, and KNBC will reproduce a reasonable number of copies thereof.

b. KNBC will continue to ascertain the needs of the community it serves in accordance with guidelines established by the Federal Communications Commission. In order that our continuing ascertainment efforts be most effective, the WAC will provide KNBC with a complete list of organizations that the Coalition represents so as to permit KNBC to coordinate its efforts in consulting with the many other groups and leaders representing segments of the area served by KNBC.

c. KNBC will establish and maintain a women's resource bank to which the station will refer in seeking qualified female spokespeople to appear on its locally produced programming and news when, in the exercise of KNBC's good faith judgment, such spokespeople are needed.

d. KNBC will consider for broadcast in the exercise of its good faith, news judgment, information submitted by the Coalition or any women's news sources regarding possible news stories and events. All such information should be directed to the assignment editors at KNBC News.

e. KNBC currently subscribes to MS. MAGAZINE and SPOKESWOMAN and will add similar publications, particularly those of a local nature, to its list of news sources, without being committed to the utilization of any one source.

2. NEWS REPORTING

a. In the area of news reporting, KNBC is cognizant of the Coalition's concern with respect to the use of certain prefixes, pronouns, stereotypical language, and other descriptive terms and phrases, and certain interviewing methods, which the Coalition believes are unnecessary, if not demeaning. Accordingly, KNBC is prepared to consider the institution of a series of sensitivity sessions for management level employees and employees with programming and news responsibilities as referred to elsewhere in this letter and will endeavor to continue to avoid the use of such terms and phrases and interviewing methods.

3. PROGRAMMING

a. As a matter of policy, KNBC has not and will not accept any program the purpose of which, in the opinion of KNBC, is to ridicule, attack or otherwise misrepresent any individual or group on the basis of race, creed, color, national origin, or sex. In addition, KNBC will remain particularly sensitive with respect to any material relating to race, creed, color, national origin, or sex.

KNBC will discuss any Coalition allegation of derisive programming at the above-described meeting with WAC, and KNBC will advise appropriate NBC personnel of any such allegations directed to network programming. In addition, with respect to allegations directed to network programming or programs supplied by outside packagers, KNBC will, as KNBC deems it necessary, endeavor to arrange meetings between WAC and appropriate network personnel or program packagers.

b. KNBC has not and will not broadcast any commercial message which, in its good faith opinion, is demeaning to any individual or group. KNBC will discuss any Coalition allegation that a commercial is derogatory or demeaning at the above-described meetings with WAC and KNBC will advise appropriate advertisers or advertising agencies in the case of local commercials or appropriate NBC personnel with regard to network commercials. In addition, with respect to such allegations, KNBC will, as KNBC deems it necessary, endeavor to arrange meetings between WAC and advertisers or advertising agencies.

c. Public Service Announcements - KNBC will consider for broadcast any public service announcements related to the women's movement for equality and women's role in American society provided such announcements are informational rather than controversial in nature and otherwise comply with KNBC policies and broadcast standards.

d. Public Affairs Programming - With respect to public affairs programming, KNBC broadcast "The Quiet Revolution of Mrs. Harris," "Working Women and Your Organization," "To Be A Woman," "Momma," "Gloria Steinem," "Women in Law," "August 26th Feminist Celebration," and other programs dealing with aspects of the feminist movement and women's roles in American society. As a result of input received in response to its ascertainment efforts, KNBC will broadcast during prime time three (3) 30-minute public affairs program of a similar nature by the end of the 1975-76 broadcast season. In addition, KNBC will consider in good faith increasing its coverage of issues of concern to women in other programs broadcast during prime time and other periods of the broadcasting spectrum. *(see note below). However, KNBC firmly believes that any additional specific commitment of program hours to such programs would be contrary to the spirit of the ascertainment concept and a deviation from that programming flexibility which, according to the Federal Communications Commission, KNBC is required to maintain.

e. Editorials - KNBC has and will continue to present editorials and replies in opposition thereto in accordance with the dictates of the Fairness Doctrine and the results of its ascertainment efforts.

KNBC welcomes comments on editorial opinions and is willing to broadcast responsible opposing viewpoints. Thus, KNBC circulates copies of each editorial and editorial responses to numerous community leaders and organizations within its coverage area, and will add the Coalition, as well as each of its constituent groups, to its mailing list.

*Note: Furthermore, if the results of its on-going ascertainment efforts conducted during the 1975-76 and 1976-77 broadcast seasons warrent KNBC will broadcast during the 6:00 p.m. to 11:00 p.m. prime time period three (3) 30-minute public affairs programs, or an equivalent amount of other such prime time programming, during each of these broadcast seasons.

f. Instructional Programs - KNBC will consider in good faith a wide range of female role models in all instructional programs.

4. EMPLOYMENT

a. KNBC has adopted an Affirmative Action Program for the employment of minorities and women at KNBC. KNBC had established three-year objectives, which the station will in good faith endeavor to achieve, for the employment of women, with particular emphasis on the employment of women in the top four categories of Officials and Managers, Professional, Sales Workers (which includes Account Executives), and Technicians (Skilled). As of December 31, 1973, 26 women were employed at KNBC in the top four categories. Consistent with the spirit of its Affirmative Action Program, KNBC will increase the number of women in the top four categories combined by at least nine (correction from seven) additional women during a period beginning January 1, 1974, and ending December 1, 1977, subject to the following:

1. No decrease in the turnover rate during that period
2. No adverse change in business condition (NOTE ADDED HERE AS FOLLOWS In the event of adverse business conditions the station

will be relieved of the specific obligation of adding nine women by December 1, 1977. However, the station will continue to hire and terminate without regard to race, color, creed, age, or sex.

3. Availability of applicants when, in the good faith opinion of KNBC, are qualified for the positions KNBC is seeking to fill

b. KNBC will continue to encourage women to enter all phases of the broadcasting industry. The station intends to focus affirmatively on increasing the number of women employed by KNBC, as well as on providing full opportunities for the hire, transfer, and promotion of women into positions of greater responsibility in this connection:

1. When recruitment takes place at universities or colleges, female students will be affirmatively encouraged to apply for all positions for which applicants are being sought. Further, if recruitment takes place at primarily male institutions, like recruitment efforts will take place at institutions where there is significant female enrollment and affirmative efforts will be made to secure female interviewers.
2. Where advertisements are utilized to solicit applicants for positions at KNBC, such employment advertisements will be placed in media which have significant circulation among women in the Los Angeles area. The Coalition will furnish KNBC with a list of such media.
3. KNBC is actively encouraging women applicants for all positions at the station and specifically solicits referrals of qualified women applicants.

All members of the KNBC staff who make hiring decisions will be instructed, individually, as well as collectively, that qualified women applicants for all job positions are to be considered consistent with its affirmative action plan.

In connection with filling job positions arising at KNBC, one practice of KNBC is to contact, from time to time, outside recruitment sources. WAC will furnish KNBC with a list of organizations which KNBC will add to its current list of outside recruitment sources; and, on these occasions when KNBC deems it necessary to contact outside sources for job applicants, KNBC will utilize the list supplied by the WAC along with its current list of sources.

c. In its application for employment KNBC will climinate questions relating to marital status, number of children, height, weight, and number of persons dependent upon the applicant for support, nor will the above factors be considered as criteria for employment. In addition, appropriate references are made on the employment application that discrimination in employment practices because of race, color, religion, national origin, or sex is prohibited by the Federal Communications Commission or federal, state, and local laws.

d. KNBC does not and will not penalize female employees requiring maternity leave with respect to job status or seniority.

e. KNBC has urged and will continue to urge unions with which it has agreements to cooperate in the development of programs to assure qualified female persons equal opportunity in employment and such union contracts include a provision to climinate discrimination based upon sex.

f. KNBC will extend women equal opportunity to participation in any training program initiated by the station. KNBC intends to initiate a training program in the year 1975 (tentatively scheduled to being in January of that year) and endeavor in good faith to include women therein.

g. KNBC has evaluated, and on an on-going basis will continue to evaluate, the performance and potential of all employees of the Company to insure against under-utilization of personnel in their present positions and to ascertain their potential for promotion. KNBC will continue to include secretaries in the evaluation.

h. KNBC is prepared to consider the institution of a series of sensitivity sessions for management level employees and employees with programming responsibilities. KNBC does not oppose this concept and readily agrees that such sessions, if properly conducted could assist station personnel in enhancing their understanding of the needs and problems of women in the community.

i. KNBC has implemented a weekly job posting system. All regular positions open, up to and including the level of director, (union and non-union) with the exception to on-air talent, are posted.

j. KNBC has a tuition loan and refund program which enables all employees to obtain education and training which will open more employment possibilities to them within NBC.

If any provision of this Agreement, or the application thereof to any person or circumstances, is held invalid by the Federal Communications Commission, or any other duty constituted governmental authority, or any court of law, such invalidity shall not affect other provisions or application of the Agreement which can be given effect without the invalid provision or application, and, to this end, the provisions of this Agreement are severable.

Very truly yours,

Raymond J. Timothy
Vice President and General Manager
KNBC-TV

mc 12/20/74

BROADCAST LEGISLATION

The Communications Act of 1934 established the Federal Communications Commission, along with the broadcast law and regulations which are still in effect today. The Act also provided for consumer participation in determining what is broadcast over the public airwaves. Recent legislation has been introduced, in both the House of Representatives and the Senate, which would amend the Act. The most pertinent to PTA interests are listed below:

- House Resolution 1297
  sponsored by Representative Collins (R-TX)

  Amends the Communications Act of 1934 to restrict the authority of the Federal Communications Commission to regulate radio broadcasting licenses.

- House Resolution 1298
  sponsored by Representative Collins (R-TX)

  Amends the Communications Act of 1934 to provide that television station licenses shall be granted for terms of not more than 5 years and radio station licenses shall be granted for terms of 10 years, and for other purposes.

- House Resolution 1451
  sponsored by Representative Stratton (D-NY)

  Amends the Federal Election Campaign Act of 1971 to require radio and television stations to provide free broadcast time to eligible candidates for election to Federal office.

In the Senate:

- S.22
  sponsored by Senator Proxmire

  Declares that the Federal Communications Act shall not be construed to require the availability of broadcasting time to any person. Repeals the legally qualified candidates for public office language. Repeals the prohibition on political editorializing by noncommercial educational broadcasting stations.

- S. 270
  sponsored by Senator Schmitt (R-NM), et.al.

  Amends the Communications Act of 1934 with respect to marketplace competition in the provision of certain radio services. Provides certain deregulation of such radio services.

- S. 601
  sponsored by Senator Goldwater (R-AZ),et.al.

  Amends the Communications Act of 1934 to establish licensing procedures, renewal procedures, and license terms for television broadcast stations.

  Also, H. Con. Res. 3, sponsored by Representative Annunzio (D-IL), expresses the sense of Congress that standards should be developed in the motion picture and broadcasting industries to prevent the defamation of ethnic, racial, and religious groups in films and programs which portray such groups. This is not a bill, but an expression of an idea for further discussion.

Copies of these bills are available from their sponsors, or from the House or Senate Documents Room at the U.S. Capitol. To comment on a bill, contact your Congressperson or the bill's sponsor:

The Honorable (Senator's name)
Senate Office Bldg.
Washington, DC 20510

Senate Documents Room, S-325
United States Capitol
Washington, DC 20510

The Honorable (Representative)
House Office Bldg.
Washington, DC 20515

House Documents Room, H-226
United States Capitol
Washington, DC 20515

Members of the House Subcommittee on Telecommunications, Consumer Protection and Finance

Wirth (D-CO)
Mottl (D-OH)
Scheuer (D-NY)
Markey (D-MA)
Luken (D-OH)
Swift (D-WA)
Waxman (D-CA)
Collins (D-IL)
Tauzin (D-LA)
Broyhill (R-NC)
Bliley (R-VA)
Tauke (R-IA)
Marks (R-PA)
Moorhead (R-CA)
Rinaldo (R-NJ)
Collins (R-TX)
Dingell (D-MI)

Members of the Senate Subcommittee on Communications

Goldwater (R-AZ)
Schmitt (R-NM)
Pressler (R-SD)
Stevens (R-AK)
Hollings (D-SC)
Inouye (D-HI)
Ford (D-KY)

Source, Access, March 23, 1981

THE PUBLIC EYE

Where Are We? (And How We Got There)

SHARING A TAXI IN WASHINGTON with Richard E. Wiley a few weeks ago, I shared also his sense of irony that Charles Ferris, and not he, will go down in Federal Communications Commission history as the chairman who did most to deregulate radio and television. In truth it was Wiley, the FCC chairman during the Nixon and Ford Administrations, who got the ball rolling. But Charlie Ferris, his successor in the Carter years, was the one who moved it downfield and scored the goal.

"When I was on the commission and talked about deregulation I was villified," Wiley complained. "I had to invent a euphemism, *re*-regulation. Now if you're outspoken for deregulation you're considered a good guy."

Since I was one of the villifiers, Wiley knew quite well that I considered the honor of being the first to deregulate broadcasting a dubious one. Maybe because I'm not in politics and don't hang around Washington I escaped the epidemic of deregulation fever that struck three or four years ago. On the specific issue of broadcast deregulation I remain a reactionary, unwilling to allow any erosion of the public's rights in the electronic media and unwilling to release the broadcaster from accountability. Since the broadcast medium is a marketplace of ideas as well as of commerce, it cannot as easily be entrusted to regulation by market forces as are the airline, railroad, and trucking industries. The danger is too great that those who prevail in the wide-open business competition may decide which ideas should be transmitted, and which should not, on the most powerful and intrusive of media. Nevertheless, in the new climate, government views itself as an interference in business and is anxious to get out of broadcasting's way.

ILLUSTRATION BY TOM UNGERER

The first steps to that end were taken two years ago when the FCC, under Ferris, withdrew virtually all regulation of cable television; the second were taken last January when the commission voted to discard the rules allotting radio stations fixed time quotas for advertising, news, and public affairs programming. In the meantime, Democrats in Congress introduced bills that effectively would do away with the public interest standard in broadcasting, lengthen the license term from three years to five, and no longer require municipalities to insist their cable systems provide channels for public access. While none of the bills advanced to the floor, the signs were clear that substantial deregulation of broadcasting was only a matter of time.

Wiley, now a communications lawyer in Washington, behaved like a true conservative Republican when he began to push for broadcast deregulation a half-dozen years ago. Ferris, when he embraced the cause three years ago, behaved like a true liberal Democrat. How the two arrived at the same point illuminates the dynamics of partisan politics.

Even before Jimmy Carter's election, liberal Democrats had been inching over to the right in response to voters' increasing conservatism. Carter himself moved the political center farther to the right than it had been in at least fifty years. Deregulation turned out to be a Republican idea that Democrats could adopt and benefit from politically. Even liberals could live with it, for it has never been a sin to reduce the size and cost of government, cut down unnecessary paperwork, or foster spirited business competition that might bring down prices of goods and services for consumers. But when it came to the deregulation of broadcast media, the problem for many Democrats was how to reconcile getting on the free-market bandwagon with a concern for the public interest.

The solution had important consequences, since it led to *laissez-faire* policies for the emerging communications technologies—policies that have moved the United States more swiftly than any other country into the Second Age of Television.

Liberal Democrats found the way to advocate broadcast deregulation by taking the route charted by the revered First Amendment. Their thinking crystallized around the views of Henry Geller, the acknowledged guru for communications policy in Washington, who underwent a conversion from public-interest advocate to First Amendment zealot just before joining the Carter Administration. Geller, whom Carter had appointed director of the National Telecommunications and Information Administration in the Department of Commerce, believed that government involvement in the program content of radio and television was a greater evil than any broadcaster's venality. He argued that it was pointless to regulate against the natural impulse of broadcasters to maximize their profits, and said he would feel more comfortable as an American if they were allowed to enjoy the same free-speech privileges as the owners of newspapers, magazines, and book publishing houses. Market forces, Geller maintained, would in the end serve the public interest more reliably than a politically appointed federal agency through which government might intrude in media matters.

by Les Brown

raised by the American Telephone & Telegraph Company, which has repeatedly said it has no interest in entering the field of cable television. The parties most likely to pose them are the elected officials of some large city at some not-too-distant moment. Weary of franchising battles and giveaways, uncertain whether the offers they receive now will prove financially unrealistic later—or disillusioned to find, after granting a franchise, that the company can't or won't deliver what it promised—the officials in such a city may petition the FCC for something new: that AT&T be licensed to build and operate a common-carrier cable system in their city, something it could accomplish quickly. If and when that happens, how should the government respond?

Just when such issues are being pushed more urgently to the forefront of the public agenda by cable's growth, Washington is caught up in the new doctrine of deregulation. The prevailing idea in the capital today is that commerce is better regulated by the marketplace than by government bureaucrats. This has prompted the FCC to disband its Cable Television Bureau and abandon most of its regulatory structure for cable.

As with all philosophies of public policy, deregulation has merit and important uses but tends to be overapplied. It is too easily used in place of thought and planning. And it is notably inapplicable to cable because, as a practical matter, deregulation cannot be achieved by removing only the federal presence. This is because two additional levels of regulation—state and local—lie between cable television and the marketplace. Cancellation of the federal role merely shifts responsibility to the states and municipalities, where there is neither the mandate nor the equipment to formulate rules with a view to the national interest.

Right now, in 1981, it is essential that the federal government move back into cable regulation and remain there. The FCC should not, and undoubtedly would not, repeat its old mistake of imposing highly detailed and complicated regulations on cable. What is really needed now is a national charter for this important new medium—one that would provide broad outlines for the industry's structure. This is not a task to be left to the FCC, which has struggled in the past to reconcile new technologies and old laws and repeatedly was challenged in the courts.

If cable is to grow sensibly and in ways that contribute to national communications goals, the responsibility falls to the Congress and the President of the United States. *—END*

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TV ADVERTISERS

The following list includes the heaviest TV advertisers. Several products are included for each.

- AMERICAN HOME PRODUCTS CORP., 685 Third Ave., New York, NY 10017, (Chm. Wm. F. Laporte) Anacin, Woolite, Easy Off, Preparation H, Dristan, Primatene, Chef Boy-Ar-Dee

- ANHEUSER-BUSCH, INC., 721 Pestalozzi St., St. Louis, MO 63118 (Chm. August A. Busch, III) Budweiser, Busch, Michelob, Natural Light

- AMERICAN TELEPHONE & TELEGRAPH CO., 195 Broadway, New York, NY 10007 (Chm. Charles L. Brown) Bell System telephone companies

- BEECHAM, INC., PO Box 1467, Pittsburgh, PA 15230 (Chm. H.G. Lazell) Brylcream, Calgon, Calgonite, Cling Free, Fruit Fresh, Hold cough suppressant, Macleans tooth-paste, Massengill douche

- BRISTOL-MYERS CO., 345 Park Ave., New York, NY 10022 (Chm. Richard L. Gelb) Ban, Bufferin, Excedrin, Clairol, Loving Care, Comptrex, Body on Tap, Feminique, Tickle

- CHESEBROUGH-PONDS, INC., 33 Benedict Pl., Greenwich, CT 06830 (Chm. Ralph E. Ward) Fresh Start, Vaseline, Adolph's meat tenderizer, Ragu, Q-Tips, Cutex, Prince Matchabelli, Health-Tex

- CHRYSLER CORP., PO Box 1919, Detroit, MI 48288 (Chm. Lee A. Iacocca) Chrysler, Dodge, Plymouth, K-car

- CLOROX CO., PO Box 24305, Oakland, CA 94623 (Chm. Robert B. Shetterly) Kitchen Bouquet, Liquid Plumber, Clorox, Clorox 2, Formula 409, Litter Green, Soft Scrub, Hidden Valley Ranch salad dressings

- COCA-COLA CO., PO Box Drawer 1734, Atlanta, GA 30301 (Chm. J. Paul Austin) Hi-C, Minute Maid, Coca-Cola, Fanta, Fresca, Mr. Pibb, Sprite, Tab, Butter-Nut, Taylor Wine Co.,Inc.

- COLGATE-PALMOLIVE CO., 300 Park Ave., New York, NY 10022 (Chm. Keith Crane) Ajax, Axion, Baggies, Colgate, Cold Power, Dermassage, Dynamo, Fab, Handi-Wipes, Irish Spring, Palmolive, Rapid-Shave, Sterno, Ultra-Brite, Wash 'n Dri, Success rice, Helena Rubinstein, Inc., Curad, Curity, Telfa Pads

- COLUMBIA PICTURES INDUSTRIES, INC., 711 Fifth Ave., New York, NY 10022 (Chm. Leo Jaffe), motion pictures, home entertainment, television

- CONSOLIDATED FOODS CORPORATION, 135 S. LaSalle St., Chicago, IL 60603 (Chm. John H. Bryan, Jr.) Chef Pierre, Inc., Electrolux, Hillshire Farm, Idaho Frozen Foods, Popsicle Industries, Shasta beverages, Fuller Brush, Sara Lee, Booth Fisheries, Tyco toys, Hanes hosiery

- DART & KRAFT, INC., PO Box 3157, Terminal Annex, Los Angeles, CA 90051, Tupperware, West Bend, Duracell Batteries

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- GENERAL MILLS, INC., 9200 Wayzata Blvd. Minneapolis, MN 55440 (Chm. E. Robert Kinney) Red Lobster Inns, Betty Crocker, Saluto, Bac-os, Snackin' Cake, Total, Golden Grahams, Gold Medal

- GENERAL MOTORS CORP., General Motors Building, Detroit, MI (Chm. Thomas A. Murphy) Buick, Cadillac, Chevrolet, Oldsmobile, Pontiac

- GILLETTE CO., Prudential Tower Building, Boston, MA 02199 (Chm. Colman M. Mockler, Jr.) Gillette blades, Atra, Cricket, The Dry Look, Right Guard, Dry Idea, Paper Mate pens

- HEUBLEIN, INC., Munson Rd., Farmington, CT 06032 (Chm. Stuart D. Watson) A-1 Sauce, Kentucky Fried Chicken, Snap-E-Tom, Harvey's Bristol Cream

- JOHNSON & JOHNSON, 501 George St., New Brunswick, NJ 08903 (Chm. James E. Burke) Tylenol, CoTylenol, Band-Aid, Carefree, Stayfree, Johnson & Johnson baby products

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- MARS, INC., 1651 Old Meadow Rd., Westgate Park, McLean Park, VA 22102 (Chm. Howard L. Walker) Mars bars, M&Ms, Forever Yours, Marathon, Milky Way, Snickers, Uncle Ben's rice, Stuff 'n' Such, Kal Kan dog and cat foods

- McDONALD'S CORP., McDonald's Plaza, Oak Brook, IL 60521 (Chm. Fred L. Turner) Restaurants

- MORTON-NORWICH PRODUCTS, INC., 110 N. Wacker Dr., Chicago, IL 60606 (Chm. John W. Simmons) Texize chemicals, Fantastik, Morton Salt, Simonize, Norforms, Pepto Bismol

- NABISCO, INC., DeForest Ave., East Hanover, NJ 07936 (Chm. Robert F. Schaeberle) Nabisco cookies, crackers and cereals, Cream of Wheat, Dromedary mixes, Milk Bone, Aqua Velva, Geritol, Lectric Shave, Sominex, Stay Dry

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- NOXELL CORP., PO Box 1799, Baltimore, MD 21203 (Chm. G. Lloyd Bunting) Noxzema, Cover Girl, Lestoil, RainTree

- PEPSICO, INC., Anderson Hill Dr., Purchase, NY 10577 (Chm. Donald M. Kendall) Pepsi Cola, Doritoes, Fritoes, Ruffles, Pizza Hut, Wilson Sporting Goods, Taco Bell

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- PILLSBURY CO., 608 Second Ave., Minneapolis, MN 55402 (Chm. William H. Spoor) Poppin' Fresh pie shops, Totino's Finer Foods, Burger King Corp., Sweet 10, Instant Breakfast, Funny Face, Hungry Jack, Philadelphia Cream Cheese

- POLAROID CORP., 549 Technology Sq., Cambridge, MA 02139 (Chm E.H. Land) Cameras and Film

- PROCTER & GAMBLE, 301 E. 6th St., Cincinnati, OH 45202 (Chm. Edward G. Harness) Folger's, Pampers, White Cloud, Puffs, Charmin, Downy, Era, Zest, Secret

- QUAKER OATS CO., Merchandise Mart Plaza, Chicago, IL 60654 (Chm. Robert D. Stuart, Jr.) Aunt Jemima, Celeste, Ken-L-Ration, Puss'n Boots, Life, Fisher-Price toys

- RALSTON PURINA CO., Checkerboard Sq., St. Louis, MO 63188 (Chm. R. Hal Dean) Chex cereals, RyKrisp, Purina pet foods, Chicken of the Sea, Jack-in-the-Box

- REVLON, INC., 767 Fifth Ave., New York, NY 10022 (Chm. Michel Bergerac) Mitchum deodorant, Milk Plus 6, Moon Drops, Charlie, Aquamarine, Colorsilk, Flex balsam products

- RICHARDSON-MERRELL INC., Ten Westport Rd., Wilton, CT 06897 (Chm. H. Smith Richardson, Jr.) Lavoris, Oil of Olay, Dismiss douche, Clearasil, NyQuil, VapoRub, Vick's products

- SCHERING-PLOUGH CORP., Galloping Hill Rd., Kenilworth, NJ 07033 (Chm. W.H. Conzen) Aspergum, Chooz, Coricidin, Di-Gel, St. Joseph aspirin, Solarcaine, Coppertone, Maybelline, Ever-ready lighter fluid

- SEARS, ROEBUCK AND CO., Sears Tower, Chicago, IL 60684 (Chm. Edward R. Telling) Coldspot air conditioners, Craftsman tools, Die Hard batteries, Easy Living paint, Kenmore appliances, Allstate Insurance Co.

- STERLING DRUG, INC., 90 Park Ave., New York, NY 10016 (Chm. W. Clarke Wescoe) Bayer, Cope, Midol, Phillips' Milk of Magnesia, Vanquish, Lysol, Mop & Glo, pHisoDerm

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- WM. WRIGLEY, JR. COL, 410 N. Michigan Ave., Chicago, IL 60611 (Chm: Wm. Wrigley) Blammo bubble gum, Wrigley's Doublemint, Big Red, Freedent, Juicy Fruit, Orbit & Spearmint gum

Source: Standard Directory of Advertisers 1980 , 1981